



## THE NEW YORK



## DRAMATIC MIRROR

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"PERSONALITY" AND  
"SITUATION" IN PLAYS

BY GEORGE PARSONS LATHROP

Our accomplished friend, Max O'Rell (M. Blouët) has held *THE MIRROR* up to the nature of "The English Stage Through French Spectacles." Incidentally, he remarks, "the comparative scarcity of fine actors who sufficiently subdue their own personality when on the boards." The actor, he contends, should have no more personality than a block of marble or a lump of clay. He "should be made of wax, and identify himself in feature, voice, gesture and carriage with the character that he personates (or impersonates); have no personality of his own, in fact."

It appears to me that he advances an assumption, a theory without proof. He does not offer a single reason in defence of it, and with good cause. Such a theory cannot be defended successfully. Take almost at random a dozen or so of well-known players, without trying to classify them, but pertinently observing that they illustrate sundry and diverse tendencies, schools and departments of histrionism, and various ranks in the profession. Has personality been absent from the interpretations of Salvini, Booth, Forrest, Barnay, Jefferson, Florence; of Ristori, Janauschek, Agnes Booth, Ada Rehan? Was it suppressed in the versatile master-work of the late William Warren? Is it banished by such leading men as John Drew or Herbert Kelcey?

The answer in every case must be a prompt and emphatic "No!"

The list might be indefinitely prolonged. But M. Blouët cites with approval Messrs. Beerbohm Tree, Willard and Mackintosh, in England, as actors of a new school, whose personality "disappears considerably, and in many of their parts is subdued altogether." He seems to forget that Bernhardt, potent as she is in adapting herself to dissimilar roles, never sacrifices her personality. Perhaps it is closer still to the point to observe that Coquelin (with his diversified repertory) is just as much Coquelin when he portrays Mathias in *Le Juif Polonais* as he is in *Perrichon*. You never forget that it is Coquelin who inhabits the physical body which appears before you, or that it is Coquelin who is exercising for your benefit that peculiar and wonderful command of facial expression.

Why should you forget him? In what way could the loss of his identity be converted into an artistic gain? When you come to examine this idea, you find that it is an utter fallacy.

There is not a character actor living, nor any other kind of an actor or actress, who, by any amount of simulation or make-up, can deceive an audience as to his or her identity for more than a few minutes, provided the audience have known the same performer in other pieces. Even if they have not seen the actor before, they soon form an impression of his personality from the way in which he plays his part, and from a score of little traits and touches that belong to the man himself. After that they will derive a heightened enjoyment from seeing him in another character and another play. It would be absurd to demand that he should change all the tones and even the *timbre* of his voice to suit the different parts. He could hardly change the *timbre* if he wanted to, any more than he could change the color of his eyes. Why, then, should we insist that he should always conceal his true features, distort his figure, and generally obliterate his actual personal appearance?

We do not go to the theatre to be misled as to the identity of the performers who represent the *dramatis personæ*. We do not expect to take the thing literally. Quite otherwise; for we know that we are about to submit deliberately to an illusion which we expect will please, amuse or excite us. Observe, then: we are aware from the beginning that it is a planned illusion, and is not intended as a deceit. Whatever costume or make-up or disguise, or assumed manner may be necessary for perfecting the illusion, must be sup-

plied in the interests of art, just as *mise-en-scène* is supplied. Still, the concealment of features, with other like devices, is an artifice subordinate to the main end of theatrical art.

The moment we set up a dogma that the actor should, first of all, sink himself in these devices, we are asserting that artifice is more important than art. M. Blouët criticizes Wilson Barrett because he so seldom "gets himself up" in such a way as to hide his handsome presence; but praises him for having on one occasion covered his face with a gray beard, which for a time made him unknown to the audience. They, however, soon discovered who he was, and began to cheer him. Now, if it was such an artistic merit in Mr. Barrett as M. Blouët considers it, that by wearing a gray beard he was able to veil himself from recognition until his voice betrayed him, I would like to ask one little question: Was his acting any better *before* the spectators saw through his disguise, and was his acting necessarily any worse *after* they had penetrated it and his personality became obvious?

There is the whole problem. The solution lies in this simple principle: viz., that the degree of change in personal appearance required by a particular player in a particular part, will vary according to the actor and the exigency. It should always be regulated in each instance by what is required for the finest artistic effect.

Over-elaborate make-up, and excessive effort to define or delineate character by these merely outward or mechanical means, frequently have a most unpleasant effect, as probably many of us have noticed, at times. In fact they may positively, instead of assisting, tend to destroy the desired illusion. This circumstance points again towards the truth that the choice of means and the extent to which personality is to be subdued, must be governed by the discrimination of the artist himself. What might be a wise decision for Mr. Irving would perhaps be injudicious if forced upon Coquelin, or unwise if adopted by Mr. Tree. Clearly, no single maxim like Max O'Rell's can be laid down for all.

I am afraid that the wax which he recommends, as the proper material to make actors of, would melt and trickle away to nothing under the heat of certain strong inspirations. It is at least noticeable that an impressively large number, if not a majority, of the best stage artists—whatever their scope, their school, or their method—have omitted to efface their personality in their acting. To me this appears both natural and commendably artistic. For the masking of the individual, by sundry means which at the very best remain comparatively crude, not only may put a barrier to the truest communication between actor and spectator, but is also very likely to be a descent to a lower histrionic level. In a small way, the mimic shows this. The best mimic is doubtless he who can make his imitation convincing and effective without the aid of wig or costume. When he adopts these, he relies just so much less on the inherent force of his art and talent.

The actor, of course, stands on a higher plane. He does not mimic, but represents. Hence we must allow him wigs, paint and costume, because the greater faculty, purpose and power, which he possesses, enable him to use these adjuncts without injury to his artistic reproduction. In truth, they are necessary to it; but only as details, which are to be arranged and controlled by a fine instinct. As he is not a mimic or imitator, so he is not simply a copyist of outward appearances in character, but is a representor and interpreter of character. It follows, then, that if he gives himself up too much to the "wax" theory, he will produce only a wax-work figure. If he devotes his attention too entirely to the mere artifice of copying a type outwardly, he will damage and obscure the most vital element in his art, at the same time that he obscures and suppresses himself.

This is probably the reason why the ablest, most valued and best-remembered stage artists have not considered it a part of their duty to destroy their essential individuality of personal appearance and effect when on the boards, nor more than they will consent to

abdicate their own thought and imaginative conception in representing a character. If the ideal could be realized of the theory that an actor should be completely merged—physically and pictorially, as well as mentally—in the part which he assumes, our theatres would exhibit to us nothing but breathing groups of puppet *fantocini*.

Here is an unalterable principle, running through all the arts: Within the limits of the possible and the practicable, *the more one accomplishes with the fewer material and artificial resources, the greater is the triumph of the artistic ideal*. Wagner uses all the resources he can get in opera, but his results are commensurately large. Browning almost more than exhausts the resources of language in poetry, and his weakness is that he often expends more words than are warranted by the value gained. His strength is that he generally achieves something which is worth all the words he has used, and rises above them. The writer and the painter who produce their effect with the fewest unnecessary words or strokes of the brush, stand at the head in their respective arts. So do those players, men or women, stand at the head who interpret character and produce the illusion without losing their personality in a mass of tricks and disguises.

Of course there may be inferior players who may be individuals or personalities, and nothing else. We are not now speaking of these. With all his impersonality and universal objectivity, Shakespeare never could divest himself of the style which we recognize as his. So likewise the great novelists, who could speak for all sorts of persons, impressed their own marks on their pages: Fielding, Walter Scott, Dickens, Thackeray. Even Mr. Howells, who strenuously advocates impersonality in the novelist, stamps all his writing with a personal quality that cannot be mistaken. In the same way, when one goes to see Bernhardt in *Prou-Frou*, or Adrienne Lecouvreur, or *Théodora*, one does not for an instant suppose that it is any one but Bernhardt who is playing the part. If I look at W. J. Le Moyne as Dick Phenyl in *Sweet Lavender* or E. M. Holland as Captain Redwood in *Jim the Penman*, do you fancy my enjoyment is marred in the least by my knowing who the actor is? On the contrary, it is intensified. I have the double pleasure of submitting to an illusion and of appreciating the actor's skill. In the case of Bernhardt, the marvel is all the greater, that a woman whose identity is perfectly apparent should be able to persuade me at one time that she is Marguerite Gautier and at another time that she is *Théodora*. Such things are done both by the "star" tragic actor and actress and by character actors; not through concealment of their personality, but through their impassioned or acute interpreting power, which for a time compels us to accept them as being one with the imagined character, notwithstanding that we are all the while perfectly aware who they really are.

This would seem to be quite an elementary proposition, and to actors themselves it is, no doubt, superfluous. Yet we find Max O'Rell falling into confusion with regard to the point involved. Apparently, too, Mr. Alfred Ayres is not precisely clear about it, since he says that we do not care for Ponsart more than for ten thousand other Prussians, and that we go to the theatre not to see *him*, but to see a great *character* as he presents it. This again is a theoretical notion which can hardly be maintained. The truth is, we cannot dissociate the actor from his rendering of a part, and we do go to the play to see that particular actor, and no other. The piece and the role may be equally valuable and interesting in other hands, but not in exactly the same way. This is that actor gives them a special charm which would be lost if his individuality were removed.

To blink such a truth is useless, because it represents a permanent and inevitable factor in stage results, and that factor yields a theatrical pleasure which audiences, cultivated or otherwise, would not be willing to surrender even if they could. Were we able to take it from them—which we are not—we should simply be crushing out the life of the theatre. Yet so thoughtful a critic as Mr. Edward Fuller seems to be oppressed with the belief

that true interpretation demands, in some unexplained way, suppression of the individual. He cites Janauschek as an ideal instance of self-suppression. But if there ever were an actress who, despite consummate art, betrayed a sharp personality through every role, it was Madame Janauschek.

Why make one's self miserable with a theory when a little reflection shows that it is impossible and always has been impossible to realize the theory? A *Rückblick*, a glance backward over the history of the stage, ought to convince us that the best work has always been accompanied by strong and unconcealed personality, no matter how perfect and exquisite the mastery over each tributary detail of art in the assumption of characters. Even Mr. Fuller admits that stock companies, which subordinate personality as far as anything can, still disclose a considerable amount of it. I might add that there never was a good and vigorous stock company which did not abound in it. Individuality is the very essence of the stock, and plays have to be cast with nice adjustment to the individual faculty.

This brings me to the question of "situation," for which but little space is left. M. Blouët lauds the "wax" actor because he moulds himself to anything (that course being probably for the best interest of the said wax actor) and complains that the "personal" actor is inclined to depend more upon strong situation than upon merit of dialogue. Mr. Fuller also sees disaster in the circumstance that many plays are now written to fit particular combinations and stars; fancying that this reverses the natural order, by which a play ought to be written independently, and actors should then be found who could be moulded to it and could learn to interpret it. But, however, a play may be written, the work of fitting will still have to be done in casting the play, and in changes during rehearsal. If the piece be good for anything, there need be no fear that the actor's art will not have plenty of scope for fine interpretation, even when the part has been designed for him expressly. To do the fitting beforehand, so far as may be, is simply a prudent saving of labor, in the best interests of art.

As to the "strong situations" which the actor of personality affects, it is enough to say that "situation" is the backbone of the drama. If you do not want that, go and read or write a novel; a form of art in which it is not absolutely required. But if you want a play, you must accept "situation," and the stronger the better, if it be *really* strong. Treat it with as much delicacy and grace as you please, so long as you do not thereby weaken it. Or lavish upon it all the wealth of literary splendor you can give it, so long as your substructure will sustain that weight of thought and ornament. But strong situation you must have, beneath even the lightest fabric; and personality in the actors you must have, to make the thing vivid and touching and real.

W. J. Henderson, musical critic of the New York Times, will contribute an article on "Criticism and Applause" next week.

## HOW HOWARD WORKS.

Bronson Howard has attracted the attention of the London interviewer, who is a very different sort of person from his New York prototype. In the course of one of these desultory talks he explained his method of getting to work on a new play in these words: "I first think carefully over my complete construction, smoking boxes of cigars during the process. I do not put pen to paper until the whole play is well-grounded in my mind. During the second month, I usually correct the errors I made in the first. Eh? Because by working in that way I knit my construction so closely that my dialogue never wanders from the subject. The dramatist who works in that way never loses his grip of the subject. In theory I am a constructionist of the strongest kind. All art depends upon construction, and without it there can be little or no art."



# THE NEW YORK DRAMATIC MIRROR.

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## CURRENT AMUSEMENTS.

BROADWAY THEATRE.—JENNIE, 8 P. M.  
CASINO.—THE GRAY DUCHES, 8:15 P. M.  
GRAND OPERA HOUSE.—A MERRY BELL, 8 P. M.  
ROSTER AND MALL.—VARIETY, 8 P. M.  
LYCEUM THEATRE.—THE COUNTRY BOY, 8:15 P. M.  
MADISON SQUARE THEATRE.—AUNT JACK, 8:30 P. M.  
PROCTOR'S END STREET THEATRE.—SUNDAY, 8 P. M.  
PALMER'S THEATRE.—THE GONDOLIER, 8:15 P. M.  
PEOPLE'S THEATRE.—THE BELL, 8 P. M.  
STAR THEATRE.—THE SONG, 8 P. M.  
TONY PASTOR'S.—VARIETY, 8 P. M.  
THIRD AVENUE.—LESTER AND ALLEN'S NEW SHOW, 8 P. M.  
UNION SQUARE THEATRE.—THE COUNTRY BOY, 8:15 P. M.

## TO THE POINT.

The Mirror is always free from blackguardism and evidence of blackmailing schemes.—*New Orleans Picayune.*

The Mirror is a good dramatic paper, and is not run to accommodate a poor class of readers with stage scandals.—*Boston Herald.*

It is a credit to its editor, and is well calculated to win that respect for American dramatic journalism which must be accorded within very limited circles.—*English Courier.*

The Mirror is easily the leading dramatic paper of the United States, and its editor deserves great credit for having refused to resort to dishonorable methods to force people into taking his paper and advertising in it.—*Charlotte, S. C., World.*

THE DRAMATIC MIRROR is the cleanest, handsomest and clearest of theatrical journals.—*Kansas City Star.*

THE MIRROR is one of those dramatic papers—all too few—which no family is ashamed to have seen on its library or parlor table. Its editor knows what class people want.—*Leeds, Cal., Herald-Banner.*

One of the best features about THE DRAMATIC MIRROR is that whatever its promises its results are even better.—*Boston Journal.*

Mr. Harrison Grey Fiske deserves the highest praise for giving to the people a thoroughly clean and altogether excellent dramatic paper—one that can be relied upon. THE MIRROR has become probably the first paper of its kind in the world.—*Atlanta Constitution.*

THE DRAMATIC MIRROR is the leading paper of its class in this country, and maintains that position because of its cleanliness and manly purpose, and also because it always has the latest news in theatrical matters.—*Los Angeles, Cal., Times.*

THE DRAMATIC MIRROR is the best and only recognized organ of the American profession.—*Washington Herald.*

This brilliant publication is run in the interests of the drama, and that it covers the field thoroughly is easily seen by its rapidly increasing circulation. THE MIRROR has done more to elevate the stage than any paper of its character published.—*Kalamazoo Gazette.*

THE DRAMATIC MIRROR is, without doubt, the reading dramatic paper of the world.—*Medford, Wis., Democrat.*

THE DRAMATIC MIRROR stands at the head of all theatrical publications. Its high literary and moral standard lifts it away over the heads of other professional dramatic papers, and its whole-hearted devotion to the welfare of the profession makes it a power for good.—*Galveston, Tex., Opera Glass.*

## IN BAD TASTE.

LOVE of offspring is an admirable thing—in its place. The unconscious revelation of the maternal instinct is always beautiful. But it is best confined to the fire-side; its deliberate exhibition in public, when nothing has called for it, is likely to create distaste. The actress who utilizes the domestic side of her life in such a manner as to make capital out of it in her professional career, exposes herself to adverse criticism. It is neither delicate nor indicative of a womanly sensibility to throw open the door that leads to the nursery and loudly invite the audience to peer in and see for themselves what a happy, happy home the ingenious artiste possesses. It rather suggests a hardness and heartlessness the reverse of the impression desired to be produced.

The lack of reserve among sundry prominent players; to which reference was made in these columns last week, has found frequent illustration from the talented Mrs. KENDAL, during her tour of this country, in the manner described above. In her good-bye speech at the Fifth Avenue Theatre she dragged in the five children she left behind in England, who "were loath to let us go," but who said, "don't be frightened; the Americans will like you and father." Some persons might have thought this was very nice and very pretty, but we believe it conjured up recollections of the CRUMPLES family to the majority of the listeners.

Again, in the latest of Mrs. KENDAL's remarkable series of syndicate letters (which it would be charitable to presume are written by somebody else and published without her knowledge) the English actress informs the public that she is "not homesick, but child-sick." "I'm homesick," she says, "for a sight of my children." Then she naively and confidently remarks that "the only unhappiness connected with the journey has been the separation from my children, a separation which I could not endure again, and should I ever return to America they shall come with me."

These are but stray examples of what Mrs. KENDAL has been constantly saying and writing about her maternal feelings since she came to this country last Autumn, and we respectfully submit that whether the repeated disclosures are the result of a genuine and uncontrollable love of her children, or whether they spring from a desire to pose before the public in a beatific attitude, they are equally in the very worst taste.

Constant complaint is made that the newspapers have no respect for the purely personal relations of public persons, and that professionals have no private rights that the press considers itself bound to respect. To a large extent this complaint is unfortunately well-founded, but many prominent and influential players are directly responsible for the very condition which they deplore. If Mrs. KENDAL really loves her vocation with the fervor that she claims, and if she holds the stage in that esteem that it is justly entitled to, she will cease to obtrude her family affairs and motherly emotions upon the world-at-large and confine her speeches and articles to subjects appropriate to her position.

## THE VILLAIN QUESTION.

THE bright essay on The Villain, in last week's issue, has opened a wide field for discussion. The writer of the article, Mr. CHARLES M. SKINNER, thinks the days of good old villainy are numbered, and that the bad men of the stage must go. The Baltimore American regrets this condition of affairs, because, if Mr. SKINNER had his way, it could no longer be said that the villain still pursued her. MILTON NORRIS would also object to having his pet phrase fall into desuetude. Moreover, if self-preservation be the first law of nature, it is not likely that HENRY ARCHER, WILTON LACKAYE, LEWIS MORRISON, NELSON WHITCROFT, and others, who are wont to deal in artistic villainy, will allow their principal stock in trade to be removed without a protest. They should form a trust company for the protection of theatrical villains.

Then, again, the question arises: Will the average audience of commerce take kindly to the removal of this moss-covered character? "It is hard," says our Maryland contemporary, "for the average playgoer to grasp the idea of a play without a villain; for, if his useful and comprehensive wickedness is banished where, then, the thrilling situations,

the telling climaxes, the giddy triumphs of long-suffering virtue over the machinations and persecutions of long-unsuccessful vice? Where the spotlessly innocent heroine, without the background of lurid villainy to give the effect?" Mr. SKINNER's answer is that as the stage villain does not exist in life, he should be dropped from the masque of life, and that we should have our heroisms presented on the stage without a larger share of crime in them than we find in the living world.

## NOT HARMONIOUS.

THERE is considerable curiosity to know what the policy of the stockholders of the Metropolitan Opera House will be next season. It is an open secret that there is some dissatisfaction with the undue frequency of "WAGNER nights" this season, which is, of course, looked upon as rank heresy by the extreme WAGNERITES. Then, there is another element that is tired of German opera altogether, and long for what a metropolitan critic has designated as the "Neapolitan sweets" of Italian melodies.

Some time ago we pointed out the desirability of presenting operas sung in English. We are fully cognizant of the difficulties that would be placed in the way of such an undertaking. The leading operatic artists have not been trained to sing their roles in English, and it would not be an easy matter for them to re-study the text of their repertoire, even if they could be prevailed upon to wrestle with the eccentricities of English pronunciation.

Still, we are confident that "opera sung in English" will eventually be the prevailing form of musical performances in this country. American audiences insist on an English libretto for comic operas. Some day they will be discontented with German and Italian librettos for grand opera.

## MISREPRESENTED.

IT is somewhat surprising to read in a journal of the Boston Herald's high standing, that the recent trip of the Madison Square company to Washington was an advertising scheme, designed by Manager A. M. PALMER for the purpose of stimulating the business of Aunt Jack, which had been poor before the memorable excursion took place. We say it is surprising, because the Herald is usually accurate in its statements and does not often give space to misrepresentations of this character.

It is scarcely necessary to say that the motive ascribed to Mr. PALMER in taking his company to Washington to play for the Actors' Fund is false. It would be an unpardonable reflection on the generous, unselfish, unremitting interest he has manifested in the Fund ever since he organized it eight years ago, to honor such a contemptible accusation with a denial.

Mr. PALMER's services in behalf of the Fund are eloquently attested by the record and present condition of the Fund itself. He has brought to bear, for its advantage, the influence, the distinction and the experience that he possesses in an eminent degree, and he has stinted neither pains nor energy in a continuous and consistent endeavor to increase the scope of the Fund's usefulness and intensify the regard and esteem in which it and its noble functions are held by the public.

The trip to Washington, if it had any advertising significance at all, advertised the Actors' Fund. It was instrumental in making the Chief Executive and many of the leading statesmen and officials of the nation contributors to the treasury of the institution, and brought its name conspicuously to the attention of newspaper readers throughout the length and breadth of the country.

GRACE GREENWOOD says that after attending a performance of an extravaganza, she came to the conclusion that it had little harm in it if not exactly elevating, except in the "shirt dance" feature, which she considered as picturesque and novel—the dancers in the intense black and foamy white of their costumes and their rhythmical movements reminding one of stormy sea waves and the dash of surf on a dark night. No one will question the novelty and picturesqueness of young women skipping about the stage in their robes de nuit, but we think they should confine all such rhythmical movements to the privacy of their various homes.

Did the wicked composer evolve "shirts" from "shirt?"

TO the man of ordinary perceptions the word "usher," as it is applied to those elegant young men who are supposed to show you the location of your seat in the theatre, adequately implies the nature of that person's functions and carries with it the sense of a certain duty to be performed. Certain of the "ushers" in our Metropolitan theatres, however, seem to be in happy oblivion as to the real significance of the name they bear. When tendered a coupon they glance at it in a manner which they deem fitting to the importance of their office and proceed to "usher" you to your seat by merely pointing it out in the auditorium from the corridor where they stand. There is, of course, no difficulty in finding your seat. But don't let us call them ushers. "Gentlemen indicators" is more appropriate.

JANE HADING advises the stage-struck English or American girl to give up the idea of becoming an actress at the Paris Conservatoire, unless she is prompted by a full sense of the dignity and importance of the theatrical art. "If, however," says the noted French actress, "she is thoroughly convinced that she can do her life-work better in that field than in any other, then a season spent in the theatres of Paris, and as a listener at the Conservatoire, will be of incalculable value to her."

HENRY ARTHUR JONES concludes an admirable article on dramatic education with this appeal to those who influence popular opinion and whose verdicts tend to shape dramatic taste: "Deliver us from bunkum! Take us out of the realm of Pears' Soap and Beecham's Pills! Save us from the necessity of howling louder than the most brazen-throated of our neighbors on pain of instant annihilation! Give the author some authority over his audience! And drive home to the average man in the pit the fact that the theatre is not the equivalent of the penny show of his childhood's days, but the place where the deepest truths and experiences of human life should pass before him." Every true friend of the stage will respond to these utterances a fervent amen!

THE management of the Metropolitan Opera House has published a list of receipts during the season now expiring, in which the receipts of the German Operas are contrasted with the receipts made popularity of the former is sought to be proven by the non-German weeks, whereby the by the fact that the German work averaged \$3,285 a night, while the opponent school averaged only 2,770. There is no consideration that the German troupe of singers were notably misplaced when playing non-German operas. If a fair result and measure of popularity be required, let the Italian troupe now about to appear, give a few Wagnerian operas and let us see how these receipts to Siegfried and Tristan will compare with these receipts to the master pieces in their own Italian school. How is that for fair play?

A JUDGE of the United States Court in this State has written a letter to the Hon. A. J. DITTENHOEFER thanking him for his article in THE DRAMATIC MIRROR on stage-right and copyright, which he pronounces a "most instructive and interesting contribution," and the clearest explanation of the practical workings of both methods that he has seen. The letter has especial value because it comes from a Judge having exclusive jurisdiction of copyright.

THE Saturday Review calls on Society "to sternly set its face against the patronage of those theatres and money-grasping managers who pander to the tastes of the brainless set of worshippers who can find talent in any new 'Dalliah.'" This may be sound advice but would it not be better to beg Society to keep its Dalliahs off the stage.

ADVOCATES of protection to American actors will find comfort in the statement of a London paper that "with the exception of the KENDALS it has been a poor time lately for English actors who have been making experiments on the other side." The reverse of this assertion may be stated with equal truth. The American players in England are reported to have had a hard experience this season.



## THE USHER.



Read him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST

Frances Wilson has made a financial success with *The Gondoliers* in Philadelphia, but Gilbert would have a convulsion if he knew the liberties that are being taken with his text. Irreverent interpolations are met at every turn, and, sad to say, they get more laughs than the fine, incisive humor of the author.

The music, too, has been juggled with in a way that would horrify the precise Sir Arthur. Luis is the only tenor part left in the Philadelphia version, the others being transposed to suit the requirements of the cast.

Mr. Wilson and Mr. Wilkie play Guiseppe and Marco respectively, and they have reduced those rôles to the plane of low comedy. The representatives of the Grand Inquisitor and the Duke have taken the cue from their leaders, with the result that broad buffoonery and incidental acrobatics prevail throughout. The feminine element has a conspicuously Edward Rice flavor, with the exception of Elma Dolaro, who makes a capital Duchess of Plazo-Toro, albeit her person is a trifle too opulent and her manner too jovial for the character as Gilbert meant it.

Perhaps it is the *ad captandum vulgus* treatment Mr. Wilson has vouchsafed the piece that fills the Broad Street Theatre nightly. At all events, on the occasion that I witnessed the performance the opera went better than I have seen it go in this city, and by the expansive and contented smile that overspread the usually sober Quaker City countenance roundabout, I am inclined to think that this production will thrive.

A writer in the Philadelphia *Ledger* points out the advantages that would accrue from an amalgamation of the various newspaper, literary and art clubs of this city, chief among which would be a large and serviceable library especially adapted to the requirements of writers. Such a club is among the future possibilities.

The alliance of the present organizations would tend to make the weak strong, for the difficulty that the several clubs of the classes named are compelled to encounter is a lack of sufficient financial support from the members. The moral influence of an institution of that sort upon journalistic life would be salutary. Such an influence is badly needed at the present time in this city.

Nettie Hooper, who sailed for Paris, her adopted home, on Saturday last, made many friends and admirers during her stay in New York.

The season has borne practical fruit. Miss Hooper made a successful appearance in her mother's play, *Helen's Inheritance*; disposed of that piece to an "emotional" star actress, and won wide popularity in society circles by her personal graces and accomplishments.

Miss Hooper's occasional articles on the French stage in *THE DRAMATIC MIRROR*, are sprightly and—unlike the most of couillines chat from the French capital—uncommonly interesting.

A young lady who reads the newspapers tells me that we need not be surprised to see before long the announcement of an American Tour by Mrs. Kencal's Children under the management of Mr. Charles Frohman.

Mrs. FEATHERWAIT: "I saw Jefferson and Florence last night."

Mrs. QUIZZLE: "Saw The Rivals, eh?"

Mrs. FEATHERWAIT: "Oh, no! They played together."

The discharge of a stage manager, who had been detected revealing the inside affairs of an opera company to an inimical newspaper and giving "points" to a rival organization, was a matter of such grave importance that one or two of the dailies gave it more space than they vouchsafed the opening of the Italian Opera season. This is about the gauge of the mental capacity of their readers, it would appear.

Mr. F. H. Sinclair gave up his post as managing editor and dramatic critic of the *Buffalo Express* and came to town with a

view to embarking on the turbulent waters of metropolitan journalism. But his plans were knocked on the head in a sudden but most agreeable sort of way. Within twenty-four hours after his arrival Mr. Sinclair was engaged as business manager of Rhea, a position for which his knowledge and experience eminently qualifies him. Mr. Frank Cotter has sent in his resignation, which will take effect Saturday. Rhea loses one good man and gets another.

One cannot be blamed for talking about the weather, particularly if one is a theatrical manager. It isn't strange that the guild wears an aspect as cloudy as the skies have been during the past week. Lent and Patti would be enough to drive the average manager insane without the frequent and fitful drenchings that have caused people to prefer the evening lamp to mackintoshes, umbrellas and damp drama.

Edward Fletcher, the treasurer of the Broadway Theatre, is something of a humorist. The other day a pass was given in to him which read:

PASS TWO,  
RHEA.

Mr. Fletcher promptly handed over two seats in the last row.

The point of this is subtle and demands a careful study of the diagram.

## THE STANDARD.

Toledo Daily Commercial.

THE DRAMATIC MIRROR is brighter and more interesting than ever it was. It always was clean, and is the standard theatrical publication.

## F. F. PROCTOR'S ENTERPRISES.

Col. David Keyes, the general business agent of F. F. Proctor's theatres, gave a DRAMATIC MIRROR representative the following particulars concerning this season, so far as Mr. Proctor is concerned:

"Despite the grip, which is said to have been detrimental to this season, I can truthfully say that Mr. Proctor's business has been excellent. You know what houses we have drawn with Shenandoah at the Twenty-third Street establishment. A remarkable feature of the run is that society people, who have seen the piece, come in numbers three and four times afterwards, just to see the act in which General Sheridan rides across the stage.

"After Shenandoah is taken off on April 19, Stuart Robson will follow with *An Arrant Knave* and *The Henrietta*, and remain there till the close of the season. Our New York house will probably reopen the latter part of August, but I am not able to tell you at present what the opening attraction will be. A new piece by De Mille and Belasco is to be produced there about November. Mr. Proctor also contemplates producing a play written for him by Charles Barnard. It is also quite probable that Shenandoah may occupy the house for a portion of the season.

After playing engagements at Proctor's Theatres in Albany, Worcester and Hartford, the Shenandoah company will go direct to San Francisco, where they are booked by Al Hayman for the latter part of May."

"Is Mr. Proctor satisfied with this year's business at his out-of-town theatres?"

"Yes, indeed, his combination houses at Albany, Utica, Lynn, Boston, Hartford, New Haven, Bridgeport, Wilmington and Brooklyn, E. D., have all done an excellent business. You know that Mr. Proctor expended \$21,000 last Summer in remodeling his Albany Theatre. He is now about to spend \$5,000 more in enlarging the stage and in other improvements. The policy of changing the establishment from a "cheap-price" house to a first-class theatre, with standard metropolitan success, has met with immediate recognition, and the audiences have been largely composed of the best people in Albany. The financial result has been unprecedented, as the gross receipts of the present season have nearly doubled those of any previous year. Mr. Proctor is determined to adhere to his policy of booking only high-class attractions, and during next season will present a long list of excellent entertainments for the benefit of his patrons, being fully assured that it pays to have none but the best."

## MANAGER WHITNEY'S PLANS.

A MIRROR reporter met Harry Whitney on Broadway yesterday and the young manager talked readily about his plans.

"I am about to assume the management of the new Globe Theatre, in Columbus, Ohio, and I feel confident of success. The experience I have had as manager for Frank Daniels will naturally stand me in good stead. I think I've filled every position imaginable connected with a theatre, from call-boy to that of a very bad actor.

"The new theatre is situated on the main thoroughfare in Columbus. It is fitted with both gas and electric light and the auditorium holds about 2,000. I have many personal

friends in the city, and I have little doubt that my stay there will be equally satisfactory, both as regards the social or the financial standpoint. I have still some good open time, and can give good attractions good terms.

## NEIL BURGESS HAPPY.

A MIRROR reporter met Neil Burgess sauntering down Broadway the other morning. In keeping with the balmy Spring weather Mr. Burgess wore a boutonniere of violets and the serene and self-satisfied smile of a successful man with a clear conscience.

"Business with The County Fair is keeping up splendidly," was Mr. Burgess' reply to the reporter's interrogatory. "Even on the rainy nights, although there is then a falling off in attendance, we show up quite well. I have signed for another season at the Union Square Theatre, and if it keeps up to this season's standard we shall have nothing to complain of."

## TONY PASTOR'S ATTRACTIONS.

Tony Pastor was sitting in his cosy office the other day as a MIRROR reporter entered. The suave and genial manager was in his pleasantest mood as he sat admiring the medal presented to him by his brother managers on the twenty-fifth anniversary of his managerial career in the metropolis. After referring to this interesting episode, Mr. Pastor talked freely about his plans and prospects.

"I am now devoting myself entirely to my road company which will open here on next Monday night," began Mr. Pastor. "In this combination there are the three Delineiros, who appear in their Satanic Gambols; Casman, the shadowgraphist, juggler and illusionist; Marzella and Millay, the grotesque acrobats; Rose Sullivan, the descriptive Irish singer and dancer; Mlle. Vonare, the contortionist and equilibrist, and Flora Gallimore, the Tyrolean vocalist and dancer. They are all European stars. My American artists are Sheridan and Flynn, the great McGinty stars; Frank Bush, Frank and Lillian White, Isabella Ward and Professor Abt. After our engagement here, we go to Philadelphia, Brooklyn and other cities, closing the season the first week of June in Chicago. From the present until that time this theatre will be filled by combinations. Then we shall close until August 1, and in the meanwhile the house will be recarpeted and furnished up generally.

"As soon as the Spring tour of the road company is over I will start for Europe in search of my Fall company to support Bessie Bonehill, who rejoins me. We shall open at Long Branch on August 4. Miss Bonehill plays with me for sixteen weeks in this city, and then I shall take her on tour during the Winter, most probably in a burlesque, as she is one of the best burlesque artists in England.

"Our season has been a very successful one—among the best that I have ever had. I have had an opportunity of getting better people than usually appear in vaudeville and, by the way, the general tone of the variety performances is improving every year, the public acknowledging that fact by turning out in great numbers whenever first-class companies come along. This is bringing about the great avalanche of vaudeville companies that you now see, and that you will see next season. I was the pioneer in introducing first-class vaudevilles in first-class theatres, and the variety entertainment now is as popular and as fashionable as five o'clock tea."

## STUART ROBSON'S SEASON.

William R. Hayden, Stuart Robson's manager, underwent a severe surgical operation, week before last, in Boston. The operation consisted in the cutting out of the right submaxillary gland and was successfully performed, while the patient was stopping at the Adams House, by Dr. H. M. Jernegan, assisted by Drs. George H. Payne and John E. Kinney. It took two-and-a-half hours to complete the operation, during which Mr. Hayden was etherized.

The only indication that Mr. Hayden exhibited of his tussle with the surgeons at the point of the lance, was the fact that his neck and chin were swathed in silk mufflers. This, however, did not interfere with his usual linguistic accomplishments and he talked enthusiastically about Mr. Robson's tour.

"The season has been a very good one," said Mr. Hayden. "Mr. Robson has been in splendid health and the business has been the same. Whenever *The Henrietta* was presented the receipts were fully as large as those the double stars were accustomed to play to, and in some instances even larger. An Arrant Knave has never been presented to less than \$5,000 on the week, and has run up to over \$9,000."

"Mr. Robson opens at Proctor's Twenty-third Street Theatre for four weeks on April 21, beginning with *The Henrietta* and presenting *An Arrant Knave* later on. He will then go to Cohasset, and probably to Europe.

## PERSONAL.

BERLAN-GIBBS.—A reception in honor of Mrs. Berlan-Gibbs of the Lyceum Theatre Wife company was given by Mrs. E. B. Phelps of this city last week. Over 150 prominent society people of this city, Washington, New Haven and Boston attended.

HENDERSON.—Grace Henderson of the Lyceum Theatre company has retired from the stage.

RHEA.—Mlle. Rhea is said to be negotiating for the purchase of some real estate in the upper portion of this city, where she will take up her permanent residence.

TAMAGNO.—Signor Tamagno bears a striking resemblance to Matt. Morgan, and draws more.

GALE.—Minna K. Gale, of the Booth-Modjeska company, sails for Europe on *Le Champagne* next Saturday for a six months' tour abroad.

NEVILLE.—Henry Neville, who has been specially engaged by Eugene Tompkins to play the leading part in *Human Nature*, is expected to arrive in this country from England on Saturday.

BARNUM.—P. T. Barnum and Hans von Bülow arrived here on Saturday on the *Soule*. Both were in the best of health.

HARPERS.—*Harpers' Magazine* for April contains an interesting article on *The Merchant of Venice*, from the pen of Andrew Long. It is finely illustrated by Mr. Abbey.

BARRON.—Belle Barron, leading lady of One of the Bravest company, has resigned. She is to play a starring engagement under the management of C. H. Smith through New England in Article 47 and East Lynne.

GARTHOENE.—C. W. Garthorne's engagement with Kate Claxton terminates on March 29. He has been engaged to create the part of Sir Montague Moon in Louis Aldrich's new play, *The Editor*, opening April 7.

CAMERON.—Beatrice Cameron, the leading lady of Richard Mansfield's company, is a daughter of Dr. Hegerman, of Troy, N. Y. Her first appearance on any stage was made with Mrs. James Brown-Potter at the Madison Square Theatre.

ATKINS.—To allay the anxiety of many friends, George E. Atkins asks *THE MIRROR* to state that he did not die, as was reported. It was George Atkins, the English actor, who died, and not George E. Atkins.

JACOBS.—Marcus J. Jacobs will take his third degree in the Mount Moriah Lodge of Masons on March 31. As it was only on March 3 that he took the first degree this rapid progress is somewhat remarkable.

WALDRON.—May Waldron, the leading lady of Stuart Robson's company, was compelled by illness to remain behind in Washington, when the company left that city two weeks ago. Miss Waldron is still very ill but hopes are entertained by her friends of her speedy recovery.

GERALD.—Florence Gerald is now playing Nellie Demer with the Silver King company.

DOCKSTADER.—Lew Dockstader is contented and happy, touring with Primrose and West through the Southern States. Mr. Dockstader has been very cordially received wherever he has appeared since he started out with this organization.

PONISI.—Mme. Ponisi is confined to her home as a result of a fall on the stairway of the Twenty-third Street Elevated Railroad Station on last Tuesday. Her right arm is badly injured.

MANFIELD.—Richard Mansfield is to produce a new play, *Edmund Kean*, at the Boston Theatre in April. He will open a Summer season at the Madison Square Theatre on May 7.

TEMPLETON.—Pay Templeton is to lead a comic opera company of her own next season under the management of W. H. Lykens, formerly manager of Maggie Mitchell.

MARCO.—Caterina Marco, who will be remembered in this country as the one-time prima donna of the McCaull Opera company, is reported to be making a pronounced success as a dramatic soprano in grand opera in Italy. Her voice has developed phenomenally in the lower and medium registers, and she has made a great impression as Lady Macbeth in Verdi's *Macbeth*, and in *Aida*.

HILFORD.—Marie Hilfords, who has closed her starring tour, has settled down to house-keeping with her mother in a pretty flat in West Fortieth Street, and is now open for engagements.

ROBB.—John H. Robb, accompanied by his wife, sailed from England for America on the 16th instant.

AKERSTROM.—Ullie Akerstrom is rapidly convalescing. Miss Akerstrom was able to sit up for a few hours the other day, and the physicians think that she is now out of danger. Her illness was brain fever, superinduced by a severe cold.

MCANLEY.—Mrs. Rachel McAnley will produce her clever adaptation of *Francillon*, in May, at the Madison Square Theatre. The play, in its original shape, is unsuitable for the American stage, but Mrs. McAnley's friends and admirers believe that she has not only altered it so as to conform to our notions of propriety, but has retained the strength and novelty of the French work.



## AT THE THEATRES.

## FIFTH AVENUE.—THE HEIR AT LAW.

Dr. Pangloss..... Joseph Jefferson  
Zekiel Homespun..... W. J. Florence  
Daniel Dowlin..... Edwin Varrey  
Dick Dowlin..... Frederick Paulding  
Deborah Dowlin..... Kate Meek  
Closely Homespun..... Viola Allen  
Caroline Dornier..... Agnes Miller

The revival of George Coleman's old-fashioned comedy, *The Heir at Law*, at the Fifth Avenue Theatre on Monday night drew the usual array of critics and first-nighters. The occasion was especially notable on account of the joint appearance in congenial rôles of that brilliant team of American comedians, Joseph Jefferson and William J. Florence.

The character of Dr. Pangloss, L. L. D., and A. S. S. has been interpreted by a long list of prominent players. Mr. Jefferson first essayed the role over thirty years ago, but he is almost unknown in the part to the present generation of theatregoers. On Monday night he employed all of his delicate and exquisite humor in bringing out the rich comedy element of the pedantic tutor, who quotes Latin and Shakespeare on the slightest provocation. His make up was most ludicrous, principally on account of a conspicuous wig of bushy gray hair that made the doctor's head seem unduly developed.

Coleman intended no doubt to satirize a type of scholar prevalent in his day, who paraded his shallow learning for mercenary gain and social preferment. The characteristic geniality of Mr. Jefferson's methods, however, placed the laughable and pompous tutor in perfect sympathy with the audience. Everybody was glad to see him treble his income, and felt sorry for him when his pupil, Dick Dowlin, compelled him to dance in a public thoroughfare. Mr. Jefferson was deliciously droll without ever resorting to exaggeration or overstepping the bounds of high class comedy. It is, indeed, no undue praise to say that in the portraiture of refined eccentricity, embodied in this role, no one has surpassed Mr. Jefferson, at least not on the American stage.

The Zekiel Homespun of Mr. Florence was equally fine in its way. The dialect he assumed was well sustained, his realization of whole-souled good nature was quite as admirable, while his alternating moods of touching pathos and unctuous humor kept the audience mingling tears of sympathy with tears of mirth.

Edwin Varrey gave an amusing and artistic character sketch of Daniel Dowlin, the ignorant tallow chandler who is unexpectedly raised to a peer of the realm. Frederick Paulding astonished his detractors by the spirited manner in which he personated the character of Dick Dowlin. His change of demeanor after Dick realizes that he is the son of a Lord was a commendable bit of histrionic cleverness. His acting was at times a trifle artificial and lacking in the airy comedy element the role provides, but in the amatory episode with Closely Homespun and in the dramatic scene with Zekiel he proved himself fully equal to the work cut out for him.

Kate Meek gave a somewhat conventional rendering to the part of Deborah Dowlin, and Agnes Miller was also inconspicuous in the role of Caroline Dornier. Viola Allen, on the other hand, was quite vivacious and humorous as Closely Homespun. The minor roles were entrusted to Messrs. Denham, Nash, Warren and Goodwin, with satisfactory results. No lover of old comedy should miss the opportunity of seeing the Jefferson-Florence company in *The Heir at Law*.

## GRAND OPERA HOUSE.—A MIDNIGHT BELL.

That farcical frivolity, *A Midnight Bell*, "frivolized" at the Grand Opera House on Monday night before a crowded house.

The acting of George Richards as the Deacon, was in full accord with the spirit of the piece. Eugene Canfield, in the role of Martin Tripp, was uproariously encored by the gallery for his amusing song of "When Pop was a Little Boy Like Me."

Maud Adams as Dot Bradbury, was charmingly naive in her acting and looked very pretty, and Fanny McIntyre was quite satisfactory as the Schoolma'am. The clever and versatile abilities of the cast are, indeed, the backbone of the piece. Next week, Rose Coghlan.

## WINDSOR.—OTHELLO.

Louis James opened his engagement at the Windsor in *Othello* before a large audience on Monday night. Mr. James gave a masterly impersonation of the title role, departing from the conventional in appearing in white face and in many other details.

The star's delineation of the character of Othello is apparently the result of deep study and extensive research. His Moor is a high-souled barbarian, with all his latent passion subdued and softened by love. There was melody in the tender pathos of his voice as he at first spurned the devilish insinuations of Iago as to the falseness of his wife, and when he falls into Iago's snare he inspired feelings of sympathy instead of repugnance for his overwhelming passion, jealousy. The well-known speeches and passages of the play

were read by Mr. James with a rare conception of every shade of the meaning of the text. At the close of the third act, Mr. James was recalled four times.

F. C. Mosley did excellent work as Iago, and received several curtain calls. Mabel Amber was acceptable as Desdemona. Miss Amber is improving in her work. Fanny Gillette was entirely satisfactory as Emilia. Harry Leighton made a good Cassio, and was very effective in the drunken scene. H. A. Langdon gave a good impersonation of Brabantio. George A. D. Johnson as Roderigo, and the remainder of the company were capable.

## BERKELEY LYCEUM.—SUZANNE DORLEANS.

We think Mlle. Dorléans would have shown more tact and wisdom had she suppressed on her programmes and in her advertisements the words "great Parisian artiste." Her critics would thus expect less of her and in face of her shortcomings be more lenient. And that this "great Parisian artiste" has shortcomings, is indisputable. Mlle. Dorléans' stage business is of a somewhat conventional order and her elocution, although giving evidence of that careful study and cultivation usually conspicuous in the French actor, is yet far from pleasing.

The Berkeley Lyceum to which Mlle. Dorléans had convened her compatriots and friends last Saturday evening for her farewell appearance was anything but filled at the rise of the curtain, and throughout the evening there were not more than two hundred persons in the hall.

A comedy in one act, *Les Suites d'un Sermon*, was poorly done. "La Fiancée," a poem by André Thomas, was recited with power and earnestness and received considerable applause. In *Hésitations*, a charming little piece by Berton Gravel, Mlle. Dorléans did the best work of the evening. At the conclusion of part second the old and very transparent trick of handing flowers over the footlights was resorted to with the usual result of eliciting applause from the easily gulled spectators.

## NIBLO'S.—KAJANKA.

That pantomimic absurdity, *Kajanka*, was given at Niblo's on Monday evening before a large audience. The respective performers played their respective parts about as badly as possible, but the essential result was gained, as the applause was unstinted, and the audience seemed to be thoroughly enjoying itself.

A skirt dance, more remarkable for its show of legs and lace than for its delicacy was executed by Rose and Alice Batchelder, Nellie Bennett and Edith Macklin, and was encored several times. By an inspiration that can hardly be classified as happy, these young damsels at the conclusion of their dance, took it upon themselves to sing, and the result can only be compared to the weird warbling of four hoarse crows. The audience, evidently of a like opinion, received the *finale* of the ditty in a silence, solemn and impressive. The international Donasetti's did some good acrobatic work, and Charles W. Ravel was funny as the clown.

## THIRD AVENUE.—VAUDEVILLE.

Owing to the sudden closing of the Galley Slave company. Manager Jacobs is filling their time this week with Lester and Allen's Big Variety Show. An excellent entertainment has been furnished, and on Monday evening, when they opened, not a vacant seat was visible.

Among the principle performers are Lester and Allen in their well-worn but always popular sketch; Annie Hart, who invariably receives a warm welcome; Charles G. Seymour, a clever imitator of American actors; A. O. Duncan, ventriloquist; Charles M. McDonald, Irish vocalist and dancer; Fred Mathews, grotesque comedian; Professor Selman, assisted by Mlle. Marie, in the sensational mystery, *Electra*, and many others. Next week, *The World Against Her*.

## TONY PASTOR'S.—VARIETY.

A good-sized audience was attracted to Tony Pastor's on Monday night, and, as usual, the bill embraced some excellent variety talent, including the well-known Tisots in their living pictures and cat duet, Ella Wesner in character specialties, the ever popular Tony himself, Mlle. Garetta with her trained pigeons and dogs, and a clever quartette in dances and songs with silver bell belt accompaniment.

The performance closed with the antics of the uproarious vocalist and Dutch comedian, George Murphy, and an exhibition of Revillo's prestidigitation. For next week several new attractions are announced.

Harry Sanderson's annual benefit will occur on Thursday, March 27, and on Easter Sunday night Mrs. Tony Pastor will give a sacred concert at this theatre in aid of St. Joseph's Home for the Aged.

## KOSTER AND BIAL'S.

Among the principal attractions at Koster and Bial's this week are Carmencita the Pearl of Seville, Signor and Signora Bashra, the Wilson Brothers, Laura Lee, the Ameri-

can Four, Professor Burke and the Austin Sisters. The *Flags of all Nations* still remains a popular feature. Next week, a condensed version of Offenbach's *La Belle Helene* will be presented for the first time at this establishment.

## AT OTHER HOUSES.

The Senator still enjoys a prosperous session at the Star, which will not be adjourned until May 10.

Mlle. Rhea may be seen in *Josephine* throughout the week at the Broadway.

Shenandoah will continue at Proctor's Theatre until the advent of Stuart Robson on April 21.

The comeliness and excellent singing of Lillian Russell, are drawing large audiences to the Casino.

The Charity Ball shows no lack of popular favor at the Lyceum, despite the drawbacks of the Lenten season.

The Gondoliers still makes Palmer's Theatre melodious with Sullivan's music and mirthful with Gilbert's *melés*.

The Madison Square Theatre is filled nightly to its utmost capacity with audiences that laugh themselves sore over the absurdities of Aunt Jack.

The County Fair is drawing its full contingent of amusement-seekers at the Union Square.

The Exiles is the attraction at the People's this week.

## PROFESSIONAL DOINGS.

ROBERT MANTILL and W. J. Scanlan will both rest during Holy Week.

JOHN J. LEHNEN, manager of Lehnens' Theatre, Syracuse, is in this city.

*The Prince and the Pauper* is reported to be meeting with success in Chicago.

C. T. NICHOLS, the character actor, has retired for the season to his cottage at Rockaway Beach.

ALFRED HENRIQUES has been engaged to do the advance work of Aldridge and Rich's *Wages of Sin* company.

It is said that A. C. Gunter is at work on the libretto of a comic opera to be produced in this city next season.

VIOLET MASCOITE, the sprightly English dancer, has been engaged as leading soubrette of the Charles Bowser company.

JAMES W. MORRESEY has been engaged by T. Henry Frinch to take the business management of the new Madison Square Garden.

M. B. CURTIS will leave California for the East next Sunday. The Shatchen will be produced at the Star Theatre on May 12.

KIRK ARMSTRONG is ill at his home in Cleveland, Ohio, having recently had a relapse from a severe attack of typhoid fever.

A. C. DUNCAN, the well-known ventriloquist, will appear at the Treasures' Club benefit, to be held at the Broadway Theatre on April 20.

WALTER HUNDELL has been engaged for Bennett Matlack's company, which opens its season to-morrow (Thursday) night at Ballston, N. Y.

HANDS ACROSS THE SEA is reported to be doing a better business on its return engagements in New England than it did there on its first tour.

THOMAS E. SHEA played a very successful engagement at Easton, Pa., where he appears to be a great favorite with theatregoers and the local press.

VIOLA ALLEN, Dorothy Dert, Nanette Constock, Henry Miller and Frederick De Bellville have all signed with Charles Frohman for next season.

JAMES H. ALLIGER has entered into an agreement with E. L. Nicholas to produce a new farce-comedy which is to be called *The Kitchen Belles*.

THE story of a projected new theatre at Seventh Avenue and Forty-second Street is going the rounds, but it is difficult to get at any facts regarding it.

NAT GOODWIN's success with his *Gold Mine* in the Southwest is said to be phenomenal. At St. Louis last week the company played to standing room.

DANIEL FROHMAN, who has just returned from Chicago, has signed with Al Hayman for a fifteen weeks' tour of *Prince and Pauper* on the Pacific Coast, beginning in August.

THOS. W. KRENN's tenth season will open early in September. The repertoire includes *Richard III*, *Richelieu*, *Hamlet*, *Louis XI*, *Merchant of Venice*, *Macbeth*, *Julius Caesar*, and *Othello*.

THE report that differences had arisen between Joseph Jefferson, W. J. Florence and Mrs. Drew, and that those three artists would not travel together next season, is indignantly denied.

"The week of March 16," writes Manager Jacob Litt from Chicago, "was the biggest of the season on my circuit. The different combinations showed an aggregate of eleven thousand five hundred dollars."

THE Actors' Amateur Athletic Association of America was incorporated last week. The managers are Tony Pastor, J. Wesley Rosenquest, W. H. Crane, Charles W. Thomas, Frank W. Sanger and De Wolf Hopper.

THE season at the Madison Square Theatre closes April 21. Aunt Jack then has a run of four weeks in Boston, the company will have a two weeks' vacation, and on June 16 it starts for the West. The next season opens October 27.

JAMES WILSON, of Stuart Robson's company has been re-engaged for the Held by the Enemy company which is to be sent to California shortly. The company will tour Dakota, Washington, Oregon and California in their own car and play the chief cities only. They return to New York in July.

E. H. MANNAN, the business manager of the Held by the Enemy company No. 2, closed on Saturday last to join the Forough Show as excursion agent. He is re-engaged with Held by the Enemy for next season.

THE Mikado, by J. C. Duff's company, is to be presented at the Broadway Theatre next Monday night. The cast will include Charles A. Bennett, Digby Bell, Lily Post, Louise Beaudet, Laura Joyce Bell and other metropolitan favorites.

It is quite probable that *A Pair of Spectacles*, an adaptation from the French by Sydney Grundy, will be produced at the Madison Square Theatre next season. The play is in three acts, and is now running successfully at the Garrick Theatre, London.

A MINOR Gaiswold's lectures at Hardmann Hall have been in every way successful. Crowds have assembled nightly and applauded the clever humorist for his amusing description of the many scenes he has moved in on his "Tour Around the World."

AL HAYMAN sails for Europe on Saturday on the *Etruria*. Maurice Grau sails by the French Line on the same day. A dinner was given to the latter at Delmonico's last (Tuesday) night, and a dinner to Al Hayman is to be given at the same place to-night (Wednesday).

MRS. ANNIE YRAMANS is to be seen as a negress in Steele Mackaye's new play, *Money Mad*, to be produced at the Standard Theatre on April 7. The cast also includes George Wessels, Wilton Lackaye, W. H. Thompson, E. J. Henley, E. H. Vanderfelt, Hudson Linton, Harry Gwynette, George Dalton, Minnie Seligman, Lelia Wolstan and Mary Hampton.

THE New York season of Shenandoah closes on Saturday, April 19. The supplementary season opens in San Francisco on April 21, the company going to that city a week before that date. A special car has been purchased for transportation. It is said that the profits of Shenandoah up to date are over \$60,000.

THE Booth-Modjeska engagement in Chicago is said to have produced unprecedented results. It will be the last appearance of Mr. Booth in Chicago for some time. He has a decided aversion to travel, and next season's engagement, in which Madame Modjeska will not figure, will be solely divided between New York, Philadelphia and Boston.

THE PRINCE AND THE PAUPER is playing to good business in Chicago, the receipts for last Saturday's matinee at Hooley's Theatre being over \$1,500. The company remains three weeks and plays a return engagement of the same duration. After Chicago, Cleveland is booked and then the balance of the season will be played at the Hollis Street Theatre, Boston.

MAVIN KELSO is expected to make a sensation vocally, with Donnelly and Girard's Natural Gas company when they open at the Fifth Avenue Theatre next Monday night. Miss Kelso has a full contralto voice. The company is said to have done the biggest business this season that it has since it was organized. A burlesque on skirt dancing is one of the features.

GRACE WADE, of Frederick Warde's company, died last Sunday in San Francisco. Miss Wade had been suffering for some time from a complication of nervous disorders brought on by her narrow escape some little time ago in New Orleans, when she had to jump from the second story window of a lodging house that was on fire. She was a talented actress, and her death has excited much regret among the profession.

STEVE COREY, the stage manager of A Soap Bubble company, writes that they lost all their scenery and wardrobe in the Opera House fire at Fairfield, Ia., on last Saturday night. The members of this company saved only the clothes they had on their backs—a serious loss to all, as the season was drawing to a close, and all had provided themselves with a large stock of new clothes for the Summer vacation. The co. has temporarily closed.

THE growing tendency towards ultra-realism on the stage came near ending tragically last week in Detroit. A drama was being performed at one of the local theatres in which a building is set on fire on the stage with all the realistic effects of a genuine conflagration. At a moment when a commotion—the cries of the "victims," the shouts of the "supers," the noise of the fire engines—was at its height a disturbance was heard in the auditorium. A lady had fainted, overpowered by the too real scene. She was carried into a neighboring drug store and speedily cared for.

None of the three Frohman brothers are interested financially or otherwise in each other's theatrical ventures, nor have they been together since they graduated from the Madison Square Theatre. There is considerable competition between Daniel and Charles. The latter has scored a point in luring from the Lyceum Messrs. Belasco and De Mille. Belasco's engagement as stage manager at the Lyceum ends, it is understood, after next month. He will devote himself to authorship. Gustave Frohman has a theatrical office in town, and is pushing the interests of his wife, Marie Hubert Frohman, on the stage.

W. J. SCANLAN was enjoined last Saturday by J. C. Fleming from further performance of *Myles Aron*. It is charged by Mr. Fleming in his affidavit that he sent the play of *Myles Aron* to Mr. Scanlan in 1887; that he (Scanlan) produced the piece in Philadelphia in 1888, and that he returned the manuscript to Mr. Fleming, but retained the title role of *Myles Aron*. Although the play was not copyrighted, it is claimed by Mr. Fleming's lawyer, George W. Green, Secretary of the Authors' Copyright League, that the name of *Myles Aron* is protected under the section known as the "Authors' Manuscript Title." The case is to be tried in the Supreme Court on March 26.



## THE HANDGLASS.

WINTER sat down suddenly in the lap of Spring last week but was bound, metaphorically speaking, higher than a kite.

INCIDENT whiskers, through which the breezes blow balmily, have been discovered upon Tommy Russell's damask cheek, and N. S. Wood once more stands proudly eminent as the "only boy-actor!"

It is said the Kendals have made \$200,000 in this country, but they won't carry it all away with them. They have yet to meet the Niagara cabman.

ANGELICE. (*Singing to Adelbert.*) "Take back the heart that thou gavest."

ADELBERT. (*firmly*) "I am a newspaper man Angelice, and I never take anything back!"

DEATH loves a shining mark. Kitty O'Brien, the fiancée of the late Mr. Crowley, has passed beyond the smiling and the weeping of Central Park, her last words being a farewell message for Mr. Pat Rooney.

THIS is culled from the columns of a Texas art journal: "Natural Gas filled the Opera House, March 12; A Parlor Match, 13; light houses." We should think so! Such a combination is peculiarly adapted to produce light houses.

A CLOTHING journal is responsible for the following startling information: "If the Spring tailors' plates are to be believed as to the fashionable width of men's trousers for the coming season, it will be the correct thing for the lady to precede the gentleman in going up stairs hereafter."

"VITRIOL BLUE" is one of the new Spring shades. It is likely to tinge the language of the average husband when the bill for his wife's Easter outfit is sprung upon him.

"After the storm the calm," sang the young and slightly under-done poet. "After the storm the slush" is more in accordance with our experience during the last few weeks.

THE title of a new book is "And Satan Laughed." It is supposed that he had been reading the dramatic criticisms in the New York Herald.

It was after a theatrical dinner and the young actor had been called upon for a speech. "England," said he, "has its Westminster, but we have our Henry E." And the band played "What Are the Wild Waves Saying?"

THIS is a short summary of a Kivaly drama from a wild and more or less woolly Western exchange:

## ACT I.

Scene 1. Music, song, indications of legs, dance, legs.

Scene 2. Legs, song, dance, legs, more legs.

## ACT II.

Scene 1. Legs, many legs, much legs, more legs, song, dance, legs.

Scene 2. Legs, legs, legs, more legs.

## ACT III.

Scene 1. Legs, more legs, music, and more legs.

Scene 2. Grand March—all legs.

At a miscalled "Fair" in Brooklyn the other day a doll with open-and-shut eyes was drawn for and Edwin Booth's name was found opposite the winning number. As a young and otherwise unobjectionable man remarked Mr. Booth had taken a dollar chance and won the doll—or!

THE woods are full of them: "Holly Springs, Miss., has a little miss who is a perfect Little Lord Fauntleroy, one who is said to look the character to perfection and whose talent only needs developing."

THE Vassar girls are so delighted over the new postage stamps that they declare "just too awfully sweet" that they are getting up a petition to the Postmaster-General to issue some old rose initial postal cards.

It is said that a certain eccentric dramatist's hair is turning red, having been singed at the roots by the seething of his brain, while that organ was grinding out *The Stepping Stone*; or, *How Not to Get There*.

THERE is a large and athletic bee buzzing in the amateur theatrical bonnet of Brooklyn over the new rule which requires that the presidents of the larger associations must belong to the mighty army of married men. Bets are being freely offered and as freely taken as to whether some of the now presidents will resign their gilt-edged bachelorhood upon the altar of Art, which the Brooklyn amateur spells with a big "A."

## NADAGE DOREE TO STAR.

Nadage Dorée is busy completing the arrangements for her first venture as a star. Miss Dorée, from the enthusiastic way in which she talked to a *Musica* reporter the

other day, has evidently excluded the unwelcome verb "fail" from her grammar and vocabulary.

"I can't tell you much about my new play," said Miss Dorée, replying to the scribe's query. "It is entitled *Natasqua*, and it is a French emotional society play in four acts. My part is something like that of *Frou-Frou*, only there is more depth to it. The scene is laid in Paris."

"I shall open my season on April 7. I have secured Max Clayton, and the piece will have its first production in this State. We begin rehearsals this week. I am getting together as good a company as money can procure. Julian Greer will probably be my leading man. My costumes, which are very handsome, are all from Paris. All of my printing is ordered from a prominent firm of this city, and a Boston house is doing the lithograph work. We have four weeks already booked, and as soon as we see how the piece goes, we will begin booking for next season."

## TONY PASTOR'S JUBILEE.

Tony Pastor celebrated the twenty-fifth anniversary of his career as a theatrical manager on last Friday afternoon and evening with éclat. The house was crowded at both performances, and the audiences were very enthusiastic. The audience was presented with handsome souvenirs containing the programme of the day and that of the first performance given under Mr. Pastor's management. The old programme was headed as follows: "Tony Pastor, Proprietor; Professor Braham, Leader of Orchestra; Samuel Sharpley, Business manager." The menu of the initial entertainment a quarter of a century ago comprised the farce of *The Secret*, or *The Hole in the Wall*, performed by Johnny Wild, Tony Pastor, Mrs. Ida Duval and Mlle. Bertha. Songs and dances followed, in which Sheridan and Mack, James Mack and others took part, while a comic pantomime, with Tony Pastor as Clown and Johnny Wild as Pantaloon, closed the historical entertainment.

The usual brilliant and interesting entertainment was given on this memorable occasion.

Just as the veteran manager was about to make his exit after singing his usual trio of topical songs, Lawyer Abe Hummel drew him back and presented him with a gold medal encrusted with diamonds.

The medal was designed by Tiffany and is of old gold, encircled with ten blue-white stones. The illustration given below is a fac simile of the obverse of the medal.



The names of the donors are inscribed upon the reverse, as follows:

R. Aronson, Augustin Daly, James Donaldson, Jr., Evans and Hays, T. Henry French, Daniel Fishman, William J. Gilmore, William Harris, Harry Kernell, Henry C. Miner, Theodore Moss, Frank B. Martha, Proctor and Turner, J. W. Rosenquest, Frank W. Sanger, William J. Scanlan, Edmund C. Stanton, John Stetson, Deuman Thompson, Gus Williams.

After giving the genial Tony a full minute to gaze at the elegant testimonial of his *confreres*, Mr. Hummel made a brief but eloquent speech. Mr. Pastor was completely surprised, but stammered out a few words of thanks. Then the two gentlemen linked arms and walked off the stage, while the audience shouted itself hoarse in enthusiastic recalls.

It was a great night for Tony and an event in his career to be marked with a white stone.

## GOSSIP OF THE TOWN.

A BENEFIT to Manager Samuel W. Foot will take place in Baltimore on April 16.

KLAW and ERLANGER have arranged for an English production of *The Great Metropolis*.

JOHN KELLY will join Hallen and Hart's *Later On* company at Chicago on next Monday.

THERE is talk of enlarging the Academy of Music for next year's production of *The Old Homestead*.

A NEW play is to be produced by Mrs. Rachel Macanley at the Madison Square Theatre early in May.

Mrs. CHURCHILL-JODRELL's jewels are on exhibition in the window of a Union Square store where they attract much attention.

WILLIAM REDMUND is in the city, busy with his preparations for next season. He will star alone, Mrs. Barry having decided not to travel.

THE Philo-Celtic Society, an association to promote the study of the ancient Irish language, will produce a play in the Gaelic tongue shortly.

COL. JOHN A. MCCAULL has purchased the American rights of Millöcker's opera, *Sieben Schwaber*, and will make it the feature of his repertoire next season.

KATE VAUGHN, the popular English actress who is now touring the provinces in comedy, is considering an offer to come to this country to play in burlesque.

THE benefit given at the Chestnut Street Opera House, Philadelphia, on last Thursday afternoon for the Actors' Fund reached the handsome figure of \$2,481.25.

ESTIMATES are now being received by Manager Burnham at the Star Theatre for a number of improvements and changes to be made in that house during the Summer.

THE Casino management reports the receipts of the first four weeks of *The Grand Duchess* to be over \$41,000, breaking any previous record for the same period by \$2,800.

SAM ALEXANDER closes his season as advance agent of *The Exiles* in Boston on Saturday night. The organization closes its season the following Saturday in the same city.

MANAGER HAMMERSTEIN announces that his new Columbus Theatre on One Hundred and Twenty-fifth Street will open its season on Oct. 6. It will be a popular price combination house.

THE members of the Madison Square Theatre company sent a letter of thanks to W. H. Crane for the professional matinee of *The Senator* at the Star Theatre, on last Thursday afternoon.

FRANK LOSEE, whose work in *The Stowaway* has recently been so favorably commented on by the Philadelphia press, has been engaged by E. Tompkins for his production of *Human Nature* in September next.

GEORGE E. ATKINS is now convalescent and will go on the road again March 31 as manager of the Atkins-Crolius company. The repertoire will consist of *The Police Alarm*, *The Ranchman* and *A Chequered Life*.

EDMUND GERSON and Arthur Sherley, of London, have purchased the English-speaking rights of the Persian success *Le Voyage de Suzette*. The play will be produced simultaneously in England and America.

THE following artists have signed with George W. Larsen for his play entitled *Fate*: Bessie Taylor, Rosamond Hudson, Dolores Frankel, Argyle Gilbert, Lawrence Williams, Edward Le Due, Arthur Belden and Frank Lyden.

ALICE TOWNSEND, wife of Sam Jack, manager of the Lily Clay Burlesque company, and a member of that organization, died in Pittsburgh on Sunday last. She was thirty years old, and made her first appearance on the stage at sixteen.

THE first production of Dan Sully's new play, *The Millionaire*, will take place April 14, at the Grand Opera House, Brooklyn. Marion Erie, late of Nat Goodwin's company, has been engaged. The regular rehearsals begin next Monday.

PHOTOGRAPHS and models of the scenes, together with the costume plates of the Casino production of *The Grand Duchess*, were sent to London by the *Werra* on Saturday last for the production of that opera at either the Lyric or the Avenue Theatre.

NELLIE McHENRY has purchased a new four-act comedy-drama, entitled *Lady Peggy*, from the authors, Frank Tannehill, Jr. and Richard F. Carroll. Miss McHenry will produce the new play during her Spring tour, which opens in Chicago in April.

E. B. NORMAN, the three Bowman children and Messrs. Buist, Bayntun and Butler, of Richard Mansfield's company are to sail for England about April 2. Mr. Norman will return in the Autumn to establish himself in this country as a producer of plays.

A SWINGING drawbridge through which a steamboat seventy feet long, and loaded with excursionists, will pass, is to be one of the mechanical effects of Steel Mackaye's new drama, *Money Mad*. The play is to be produced at the Standard Theatre on April 7.

A PEER OF THE REALM, a new four-act comedy by Frederick W. Broughton, has been purchased for this country by Alexander Comstock and will be presented in this city next season. Mr. Comstock has also secured *The Fool's Hate* and *The Bailiff* for this country.

NELSON WHEATCROFT will recite "The Marseillaise at Sebastopol," with incidental music by the orchestra under direction of Fritz Williams, at the first benefit of the Treasurers' Club of America at the Broadway Theatre on Sunday, April 20.

THE professional matinee of *The Senator* at the Star Theatre on last Thursday afternoon was a notable event. The house was crowded with prominent theatrical people, every theatre in the city being represented. Mr. Crane was compelled to orate, and he made some appropriate and graceful remarks.

ONE OF THE BRAVEST is said to have done a tremendous business at Whitney's, Detroit, last week. Charles Banks, who opened on Monday night, and the Primrose Quartette, made decided hits. The company now numbers twenty-seven people, and is one of the strongest on the road.

THERESA VAUGHN, after only four days' rehearsal, appeared in *The Gondoliers*, in Buffalo, on Saturday last, and is reported to have made quite a hit, all of her songs being encored. Mr. Mestayer appeared as the Duke in this opera at Springfield, Mass., last (Tuesday) evening.

W. A. BRADY has already booked twenty-four week stands for Bobby Gaylor in *An Irish Arab*, which opens its season in this city on Sept. 15. He is now negotiating for the Arab troupe called *The Whirlwinds of the Desert* to appear with this company.

JOHN H. ROSE writes from London that he has engaged several people for his comedy, *A Package of Cigarettes in Three Puffs*. Among those secured are Alfred Rivers, Witty Watty Walton, Ruby Stuart and the Cavendish Sisters. The season of this company opens in August at the Bijou, in this city.

ANNIE WARD TIFFANY goes to Maryland next week to assist L. R. Shewell, who is putting the finishing touches to the play he is writing for her. It is said to be a purely American play with, of course, a strong Irish character. It will be produced at the close of *The Shadows of a Great City* season, May 10.

HORACE WALL has leased a part of the Actors' Fund building, No. 12 West Twenty-eighth Street, for a period of five years. Mr. Wall will shortly establish a stars' and managers' bureau in that building, under the title of the American Amusement Agency. It will be opened for the transaction of business on May 1.

JAMES F. HYDE, the ticket speculator, who shot and killed William Turnbull, another ticket speculator, in front of the Fourteenth Street Theatre on last Saturday night, is widely and favorably known in the profession. Besides being prominent as a ticket speculator, Mr. Hyde is said to have been the backer of various successful enterprises.

THE scheme for the establishment of a Casino in Chicago similar to the one in this city has fallen through. The option which Reginald De Koven held expired before the necessary capital was forthcoming. Mr. De Koven claims that unexpected difficulties have arisen in the matter of leases, etc.

THE Howard Athenaeum company and the Two Macs Specialty company have been combined by Rich and Harris for the engagement at the Central Theatre, Philadelphia, this week. The advance sale of seats up to last Saturday night was \$1,800, which is something unprecedented in vanderbilts.

CHARLES L. ANDREWS, the manager of Louis James, is negotiating for a leading New York theatre for a date in May or June to produce the five-act melodrama, *Vendetta*, by W. A. Whittaker. Mr. Andrews intends putting this piece on the road next season, with the author in the principal part and Florine Arnold in the leading female role. The piece was produced by Mand Banks last season and met with considerable success.

MILLIE RHEA expresses herself as quite satisfied with her success at the Broadway Theatre. On Saturday evening after the performance a supper was given in her honor at Sherry's by Gen. Horace Porter, while during the week she was entertained by other well-known society people.

THE business done by Primrose and West's Minstrels in the South is said to have been extraordinary, notwithstanding the lateness of the season, the inclemency of the weather and the floods. On several occasions people were turned away. Three notable artists have already been secured for next season, one of them being a tenor of European fame.

THE arrangement by which S. A. Spaulding of St. Louis represented his own house, the Olympic, and Phillip Schouteau's Grand Opera House, expires this season. John W. Norton will represent Mr. Schouteau's interests in the Grand Opera House next season, and is now booking time for that theatre, while Mr. Spaulding continues to manage the Olympic.

FULLY forty-two people are to come over from Europe under engagement to Rich and Harris next season. They will be divided up between the Howard Athenaeum Star Specialty company, the Hanlon Vaulters and Martinetti Pantomime company and Thatcher's Minstrels. The first party sails for this country on June 24 and the remainder about the middle of May.

DURING the past week a corporation to be known as the Amusement Company was organized in this city. The president is Albert A. Bernstein, who has been in the circus and show business for twenty years, and the vice-president, Moses Mehrbach, a director of the Second Avenue Railroad. The capital stock is \$50,000. The corporation expects to have four or five museums running before the close of 1890.

## NO QUARTER HERE.

## Indianapolis Sun.

THE DRAMATIC MIRROR of recent issue contained an article to the effect that Western newspapers, on the whole, are valueless as dramatic critics. Alas, it is true! It was true of Indianapolis papers until the *Sun* set the pace. It is, and to relate, true of the morning papers here now. Their amusement columns are filled almost invariably with tuluums puffs, sometimes written or instigated by show people themselves, who turn out some of the worst stuff ever composed. The dramatic critic is subservient to the business department. Yet few critics are fortunate in having local dramatic managers like those of this city, who appreciate frank and, if deserved, severe criticism of their attractions. The *Follower* has of late been independent with show people on the whole are honest and just. As for the *Sun*, well, if you want to have the whip laid on your back and sulphuric acid poured in the wounds, just start out a aside show with the belief that because you patronize the advertising columns the editorial department will condone your crime.



## THE ACTRESSES' CORNER.

## OLD-TIME DRESSING.

Just a word or so to help you through if you have to do some old-time parts at short notice, and don't even know what "square cut" means. Remember, I don't vouch for absolute correctness, so don't quote authorities to me if I make mistakes. My only intention is to help you decently through some old-time parts, with an ordinary wardrobe on hand.

"Square cut" means neck cut square in front, a "stomacher" and upper part of dress open in front, displaying petticoat.

The "stomacher" is just a triangular piece of goods, jeweled or braided, or what not, which can be a piece quite separate. It goes on the bodice, the point setting down over the petticoat, while the base line meets the square cut of the neck.

Now, you see, with two waists having a train shirred on, a train which shall stare way around in front just under the point of the stomacher, with a couple of petticoats—a lace one, and a satin one braided to look like embroidery—and a stomacher or two, you can really manage quite a decent change of square-cut dresses.

Any big hat loosely trimmed with plumes will go with these dresses. Loose gloves and a big, soft, white fichu will complete the dress for outdoors and, if in doubt, wear red shoes. Hair loose about the face, and curled. Correct!

You can get through for Ada Ingot, Lydia Languish, or Julie de Mauprat.

You can pin up the over part into fullness on the hips and get through for Miss Hardcastle.

Of course, by all means, dress with every attention to detail and correctness, if you can. All this is only to help you through if you have to materialize an old-time wardrobe at short notice out of almost nothing.

Here are a few parts, and the least you can get through on for them.

**JULIE DE MAUPRAT (Richelieu).**—Three dresses. First: Bodice with puffed sleeves, low neck and train shirred on to open over petticoat of contrasting color. Hair loose in curls. You can wear a big hat shaded with plumes, but if you haven't one, you can imagine you take it off, and hang it on the hat-rack in the hall.

Second: Wedding dress, white satin, a bodice pointed front and back, cut square or round and with puffed sleeves; worn over a full trained skirt. You can do the petticoat style again if you like, only the first style is more likely to make the dress generally useful in your wardrobe, and it does well enough. Wear your hair as before, put on all the Rhine stones you care to, and throw a scarf of lace—a long piece of wash blond is quite as pretty and cheaper—over you, as you rush in to the Cardinal.

If you can have your train good and long it will help you a lot on the "yielded" speech, a train and a calcium do help a speech, especially when you feel a little weak on it.

Third Dress, black velvet; again for the usefulness of the dress in your wardrobe, better have it cut princess, jet trimming down the front can simulate stomacher and petticoat. Black lace over your head, or a yard or so of black casimere used as a scarf. Same dress does for the last act unless you can afford a change.

**LADY ANNE (Richard III.).**—One dress. I hope to goodness Richard Mansfield won't see this!

It can be done in one dress, and you can use your Julie de Mauprat black dress, too. Have hanging sleeves trimmed with jet, made to look on at the shoulders. A sugar-loaf head-dress (a coronachia you know) covered with black, and with a long nun's veiling veil a-hang from the top of the sugar-loaf way down on your train, completes the get up for your first entrance. Take off the head-dress for your next scene, put it on again for the tower scene and the ghosts. There you are!

**LYDIA LANGUISH (Rivals).**—One dress, and Julie de Mauprat can lend her first-act dress very nicely, shoes and all. Hair loosely curled, tied, if you like, with a ribbon around the head, the knot coming about at the temple, and the ends hanging to the front.

When Miss Lydia goes to call on Julia, put on a big white fichu, tied loosely in front, and a great softly feathered hat; let your hair be combed well forward about your shoulders, let the ribbon that binds it show under the edge of the hat, wear Bernhardt gloves and an air of confidence, and your stage manager will think you have made a complete change.

**ADA INGOT (David Garrick).**—Two dresses and a cloak.

Again Julie's first act dress for first.—Second: Julie's wedding gown will do. Put on a gold stomacher and embellish the skirt with a trimming of gold (fringe or passementerie or gold lace—it need not be expensive) to simulate a petticoat.

A long coat in the last act, over this same dress, of mouse color silk or cassimere made in simple domino fashion and with a practicable hood.

**DESDEMONA.**—Two dresses. Julie's wed-

ding gown, just straight, with Ingot frills removed, is all right. Julie's lace or blond does for veil, too—all the Rhine stones you like besides.

Second: A princess affair, bodice, you know, and skirt all in one, with neck cut square, and a half-train back. Gray is a good color. Wear this over a petticoat, looping up the gray over-part, through a Gretchen belt, that the petticoat may show in front or at the side.

(Hush! let Julie's petticoat be a color that harmonizes for Desdemona, and Desdemona can borrow it.)

For the first wearing of this dress borrow Ada's cloak—mouse color, you know—as it goes very well. Take off the cloak for your next "change." Her last scene needs, as most stars play the piece, only a little bedgown—cheesecloth, with loose sleeves.

**MABEL VANE (Masks and Faces).**—Put a yoke in Desdemona's second dress, so as to make it high neck. Take the puffs from the sleeves, if it had puffs, wear a white pique petticoat, loop the over-part up with a buckle, dispensing with the belt, wear turn down linen collar and turn back linen cuffs. Borrow Ada Ingot's cloak and Lydia Languish's hat. You were wise enough to have it trimmed with grey plumes, because grey goes with anything.

Grey gauntlet gloves complete a very pretty first costume.

Take hat, cloak and gloves off for the next entrance. Put them all on again for the last. Wear your hair in pretty tied-back curls. There you are!

Nerissa, or even Portia, in Merchant of Venice, can get through on this same dress restored to its Desdemona style. The cap and gown are very easy. The gown is really a (sh—!) mother-hubard of black, made about ankle length all around. The cap is first a skull cap with a black covered square sewed on top. Don't forget your collar and cuffs and your air of confidence, and you can pass muster for either Portia or Nerissa in the court scene.

Guess this will do for now. I can give you some more next time, if you like.

POLLY.

## FRENCH GREEN-ROOM HUMOR.

People in general have an idea that the French stage is conducted like a church, with much serious meditation and no intermission for frivolity. Now, in point of fact, the average French actor is as fond of geyng his comrades as his Anglo-Saxon brethren can possibly be. He does not gey his audience for obvious reasons, reason number one being that the French public resembles a cat, inasmuch as it will purr melliflously when pleased, but hisses fiercely if it is trifled with, and no actor however audacious, would care to excite that strange venomous murmur of disapproval that when once heard is never forgotten, any more than the thrill of pleasure that sways the public if they hear anything they consider especially good. No one who has acted before a French audience ever can know a keener delight than is afforded by its perfect responsiveness. The public is an instrument that answers your slightest touch, but if you strike a false note, woe betide you. Yet in spite of all the awe the actors feel for the many headed monster, they do occasionally frisk under its shadow.

An incident is embalmed in the archives of the Comédie-Française which although it nearly stifled the actors with that agonizing laughter which is positive pain, passed unperceived by the public. The play was The Glass of Water by Scribe. Croizette, being then very young and most divinely beautiful in a strange, weird style, had, of course, been selected as a fitting person to enact the part of that most flabby and bourgeois of sovereigns; good Queen Anne.

After the first act, all the cast were chattering in the green-room (which then was not the Temple of Ennui it has been of late, since the members of the company who have all quarrelled more or less, sit up and glare at each other with strong disapprobation and say not a word), and in the course of conversation Mlle. Reichenberg remarked, with pardonable pride, that she had never yet been tempted to laugh in the presence of the audience, and being then very youthful and decidedly pretty, read her elders a severe sermon—in fact, taught her allegorical grandmothers to suck metaphorical eggs. Nothing was said at the time, but Croizette smiled her slow, enigmatical smile, and the conference broke up as the second act was called. When Abigail (Mlle. Reichenberg) went, however, to kiss the Queen's hand in the next scene, something clammy was slipped into her hand, she clasped it and was only able after some little time to discover that it was a wedge of Gruyère cheese. Furiously angry, she poked it into Manham's hands. He, unperceived, passed it along in turn, and again it was restored to Reichenberg, who from anger progressed to nervousness and finally grew almost hysterical as the cheese inexorably returned to her again and again. At last a brilliant idea struck her; she watched her opportunity and popped it into

Bressant's hat, which lay on the table. Now, Bressant was a most sedate man, absorbed in his work and noticing nothing that went on around him. The scene progressed; he took his hat and described the usual graceful curve before making his stately bow. Out slipped the cheese, hit him on the nose and descended to his lace cravat, where it hung suspended. Bressant's back was toward the audience, so only his suffocating comrades profited by the tragic glance of speechless fury that he gave them before his exit, which mercifully for the actors brought down the curtain. Reichenberg wept and stormed and Bressant made a formal complaint to the management, but no one would confess, so the matter was dropped. What became of the cheese, deponent saith not.

Another idea that is very popular in non-professional circles regards the perfection of the discipline and management that prevails at the Comédie-Française. That also is an error. In the days when Perrin held the reins of government the theatre was ruled with a rod of iron. No one rebelled against his authority. Coquelin desired to play an emotional part which Perrin considered unsuited to him, and it was only when the actor involved the authority of Gambetta, his intimate friend, and at that time at the height of his power as Prime Minister, that the grim old manager yielded after exacting a specific order from Gambetta, saying that he would submit to an official decree, but not to the Minister's wish if he expressed it in his private capacity. So Gambetta made a formal visit to the theatre with pomp and official splendor, and formally announced that as the head of the government theatres he ordered certain changes in the cast of the play under rehearsal. Perrin bowed. Coquelin triumphed and all was said.

Now rehearsals go rather queerly. There is no stage manager in particular. One of the "sociétaires" is usually detailed to stage a new play, and as he generally is at daggers' points with his comrades, his decrees are politely but stubbornly combatted, to the misery of the author and the detriment of the play. As for the classics, they are supposed to act themselves, and for those who can endure them, I suppose they do. I believe Mounet Sully, whose ideas of stage business are peculiar, once suggested modernizing Britannicus, and being requested to explain in what way, seriously set forth that Nero had to listen to a speech from his mother that was three pages long and that his inaction bored him; therefore, he thought that a large bowl containing some small water snakes would be a good thing to place on the table, and that he would play with the interesting specimens, which would clearly denote to the audience the wicked tendencies of the snake-like Nero.

It required forcible arguments to convince him that the snakes would not do, as if one were to escape not only would the audience be moved to unholy mirth, but the Empress and her attendants would certainly climb upon the chairs, which action, though realistic, lacked true tragic dignity, so Mounet submitted dismally and always mourned for his snakes at every rehearsal, to the great aggravation of the much-enduring manager.

I think, however, that the most absurd thing that ever delighted a French audience was the scene from Othello that was given at the Conservatoire some two years ago at the annual *concerts*. Got was the professor who directed this scene, and proudly announced that it was to be the sensation of the day. So it was, but not exactly as he had anticipated. The scene came about eighth on the programme. We were all rather bored by seven dull performances and had begun to yawn and wonder when the hour's intermission for breakfast would be announced when the play began. Be it remembered that the stage of the Conservatoire is guiltless of any kind of curtain and that a Pompeian interior evidently painted shortly before the Deluge is its only scene. The double door at the back opened, and in marched a procession of four workmen carrying apparently a pile of boards. We all sat up very straight, were deeply interested and watched proceedings. The workmen solemnly set to work and evolved an immense bedstead with carved pillars out of the chaos of planks. The audience tittered very respectfully and continued to watch. The workmen withdrew and presently returned bearing a huge mattress, a bolster, two gigantic pillows, and sheets and blankets, and proceeded to make up a most comfortable couch in a scientific manner. At this the joy of the audience knew no bounds; they shrieked with laughter and delight; they applauded frenziedly; the gallery gave friendly advice to the masculine chambermaids about the proper beating up of the pillows and tucking in of the sheets. The workmen paid no attention, but finished their task and departed.

The scene began, Desdemona walked on, more dead than alive, to face the turbulent public that continued to enjoy itself. However the sight of the slender girl with her great frightened eyes touched their hearts. They were silent and listened to the beginning

of the scene with great decorum. Unhappily she finished her prayer and proceeded to go to the bed into which she climbed artistically but with some trouble, as it was very high. The audience chuckled timidly but were most amiable till Othello entered. Imagine a simple-headed youth in evening dress carrying an antique lamp and with a sword by his side, the end of which emerged between the swallow-tails of his coat. The tide of laughter rose perceptibly, but it did not break its bounds until Othello proceeded to awaken his wife with a kiss. Now the bed was so high that he could not possibly reach her, so being by this time utterly demoralized, he tried to pull her toward him. She whispered something and gave him her hand to kiss. Then the scene went rapidly and inaudibly to the tremendous climax. Desdemona awoke, sat up in bed and proceeded to carefully and artistically work her way towards the foot of the couch as she had been lying with her feet towards the audience. The Othello was not bad, and the scene was novel, so the public had ceased to laugh and was growing attentive, when suddenly luckless Desdemona ruined everything by a novel effect. She tried to emerge at the end of the bed, her skirts caught, she pulled and tugged unavailingly, her impetus had been too great and she could not stop herself, so finally away she went into a stifled scream, took a tremendous header into space and sat down with more force than elegance before the footlights, revealing to our astonished eyes the fact that she had selected gray woollen stockings to go with her white kid boots. I vaguely remember that they finished the scene somehow and got off the stage after a fashion, but how they did it I think no one can tell. One thing, however, I do know. Got never tried to be original any more, and no tragedy scene has ever before or since been so heartily enjoyed by the general public.

NETTIE HOOPER.

## GLEANINGS.

**MARION EARLE** has been engaged by Dan Sully for The Millionaire.

**LOUISE BALFE** has been engaged by Eugene Tompkins for Human Nature.

**CHARLES FOX**, the scenic artist, is reported to be ill with yellow jaundice.

**ARTHUR E. MOULTON** has not as yet signed to go with Frank Daniels again next season.

**WILLIAM LESTER**, of Lester and Allen, has been engaged for Herrmann's Theatre for next season.

**ANNIE O'KEEFE** of the Casino forces, has signed with the De Wolf Hopper Opera Bouffe company for next season.

**GUS WILLIAMS** and John T. Kelly open their season in the new farce-comedy, You and I, at the Globe Theatre, Boston, on Aug. 25.

**BEN COLLINS** of Hawkins and Collins, a well-known minstrel team, died of pneumonia in Boston on Thursday last. He was thirty years old.

**WILLIAM H. HAMILTON**, the baritone, has been released by Augustin Daly to play a three months' engagement in opera at the Tivoli, San Francisco.

The Madison Square Garden company is advertising for proposals for the rental of its different privileges. The concert season is to comprise the months of June, July, August and possibly September.

**MAX FREEMAN** has been relieved of his duties as stage manager of the Casino by Rudolph Atkinson. Mr. Freeman will stage Castles in the Air for the De Wolf Hopper Opera Bouffe company.

The Mayor has refused to grant the application of F. T. Barnum and his agents for permission to erect a tent for the Great and Only Show within the city's limits, and it is probable that the circus will not exhibit here this Spring.

The annual ball of the A. R. Waterman Association, composed of the attaches of H. R. Jacobs' Lyceum Theatre, Brooklyn, E. D., took place on last Thursday evening at Phillips' Turn Hall. The affair was largely attended and very successful.

**FRANK GIBARD**, late with the Lizzie Evans company, has been engaged by J. K. Emmet to replace Louis Griel in his company, which opened its season at Portland, Me., on Monday last. After playing through New England Mr. Emmet will go to Philadelphia, and then to Harlem. It is quite probable that the season will be extended.

A Spring season of Grand Opera in English is to be inaugurated at the Grand Opera House on May 26, by the Grand Opera House Opera company. Martha, Faust, Carmen, Bohemian Girl, Il Trovatore and other works are to be presented, the bill being changed each week. The management assert that all the operas will be mounted, costumed and artistically rendered.

Five attachments were served on theatrical companies in St. Louis on last Sunday night. Two constables tried to get Lillian Lewis, who was playing at the People's, to pay them \$107, which Mariande Clark, who was at the Standard, swore she owed him. To keep her sealskin sacque from the myrmidons of the law, Miss Lewis played Lena Despard in it, although all the others of the cast were in evening dress. A counter claim was made against Mr. Clark for not playing at Greenville, Miss., and an attachment brought the money. Nat Goodwin paid \$500, J. B. Polk was served with an attachment for \$350, and Herrmann's Vaudeville were attached for a printing bill.



## LONDON NEWS AND GOSSIP.

London, March 7, 1899.

All manner of experimental matinees are imminent in the near future, but at the time of writing we are very low down, indeed, in the depths of dullness—at all events, from the novelty seeker's point of view. On Monday, Herman Vesin and Miss Olive Stettith reviewed Wills' *Man o' Airie* at the Grand for a six-nights' season; on Wednesday, a new curtain-raiser called *Meadowswest* was put on the Vaudeville, and last night, Benson and his amateurs, at the Globe, changed their bill from *The Merry Wives of Windsor* to *Hamlet*. Of these proceedings, the most interesting is, of course, Vesin's revival, about which I will have something to say presently.

Meanwhile, members of the theatrical and music hall professions find in the vagaries of the London County Council's Theatres and Music Hall's Committee wherewithal to occupy their attention. The Council is now divided against itself with the new Theatres bill, because the bill in question has been introduced into Parliament "behind their backs," as one of their members puts it—that is to say, without the Council having had an opportunity of sitting in judgment on it beforehand.

The view taken by the more liberal minded of the councillors is that the Council is not called upon to deal as a moral censor with the performances in the music halls; that if legislation is wanted at all, it is rather with regard to arrangements for securing public safety than for safeguarding public morality; and, finally, that the provisions of the bill are so oppressive and so harassing to managers; that if they become law and are carried out to the letter, said managers may as well shut up shop without more ado.

On the other hand, the advocates of the bill declare that their object is to consolidate the law and place theatres and music halls in, as far as possible, the same legal position—that is to say, that the Council shall have the licensing of both sorts of places. They are willing that music halls shall be allowed to produce "dramatic interludes," but they insist that as stage plays are licensed by the Lord Chamberlain, every song or recitation at a music hall shall be approved by the same examiner on behalf of the Council.

The clause decreeing that every actor, singer, reciter, or public entertainer must take out a license from the Council before he or she can be allowed to exercise his or her vocation, was received with such universal ridicule that it was at once withdrawn; and its promoters now meanly claim that it was really introduced into the bill at the suggestion of certain crafty music hall managers, who sought by this and similar means to bring the Council's whole project into public disrepute. If this were the managers' object—and far be it from me to say that it was not—they must certainly be congratulated on the success which has attended their efforts, for at the present moment the very name of the bill is decidedly offensive to the public nostrils.

The tedium of the Council's debates is from time to time enlivened by speeches from Augustus Harris who, like Dogberry, will be talking both in season and out of season—especially out of season. Harris is but an indifferent public speaker at any time, and his recent efforts have been quite too precious for words. Up to now, the theatrical profession have not bestirred themselves in opposition to the Council, probably because their sense of humor would not permit them to take the bill seriously. That they had reason for the want of faith in them, will presently be shown.

The music-hall "artists," however, arose in their might and called a meeting at the Middlesex Music Hall for Monday afternoon. They met and aired their grievances to each other at great length, and proposed to play Tophet and Thomas, and to break things generally, if the County Council didn't mind what it was up to. Unhappily, as Parliament is now sitting and the big dailies have plenty of raking from the National Dustheap to fill their columns withal, the eloquence of these small deer was little, if at all, reported. It may be, however, that the Middlesex manifesto was not without effect, for in the House of Commons on the following afternoon the order for the second reading of "The Theatres (London) Bill" was discharged and the bill withdrawn.

It must be quite three-and-twenty years ago since Hermann Vesin produced W. G. Wills' four-act play, *The Man o' Airie*, at the old Prescott's, and thereby immeasurably increased his reputation as a painstaking and judicious artist. Vesin did not, I fear, add much to his store of this world's gear by this production, but his artistic success was unquestionable. If there was little money in *The Man o' Airie* twenty-three years ago there is still less now, when the wisdom of our histrionic ancestors is regarded as trite and conventional, and so many a good old stage artifice which was once accepted with

simple faith is received either with the smile of pity or the howl of derision.

Yet, *The Man o' Airie* is a very charming bit of work, and I, for one, was not sorry to see Vesin play the part again. The fable is artless in the extreme. Some say that Jamie Harebell, the luckless hero, is supposed to represent Robbie Burns—or rather that a certain incident in Burns' life is here exploited. I fancy, though, that Wills went elsewhere for the foundation of his story, and if I remember aright, it was supposed, on the original production, that he was indebted to a German source for his inspiration. That doesn't matter, anyhow.

It's an awfully lachrymose play and that's a fact which would alone condemn it in the eyes of present-day playgoers—and I don't know that they are much to be blamed either, for surely there is enough of pain and sorrow in this workaday world without one going to the play to be made miserable.

Hermann Vesin's grand acting will, however, make amends for much. I never saw anything finer of its kind than his original representation of the credulous, loving, trusting heart-broken Jamie; and though all these years have gone by, I am inclined to rate it not a whit less highly now. Although, he was with few exceptions, badly supported, he scored another artistic triumph at the Grand this week—but nothing else!

Miss Stettith plays Mary Harebell with much sympathetic feeling, and Mr. John Carter makes an admirable character study of the old servant, Saunders. Next week Mr. Vesin will play *Shylock* at the same house to Miss Stettith's Portia, after which they go on tour in the provinces, where people have not yet wholly outlived the simple faith of long ago.

On Wednesday night at the Vaudeville the new and ultra-sentimental drama, *Clarissa*, was preceded by a new comedieta, written by a lady bearing the pen-name of "Terra Cotta." The little piece, which is called *Meadowswest*, was pretty and not unpeppery, albeit written on conventional lines. It certainly owed much to the highly finished representation of an insufferable cad by Cyril Maude, and the drollery of Fred Thorne as an amusing but somewhat unnecessary yokel.

Last night F. R. Benson, formerly of Oxford University, sometime athletic, sometime falsely reported as nephew to the present Archbishop of Canterbury, and now lessee of the Globe Theatre, put on the favorite play, entitled *Hamlet*, Prince of Denmark. The youthful, but not altogether unambitious manager, cast himself for the Melancholy Dane, and, notwithstanding considerable crudity and a good deal of rant, proved a highly interesting exponent of the same. The Boy Benson's conception is admirable—that is, supposing you are one of those who lean to the unbiassed-reason view of the character—but, clever as the conception is, he naturally lacks at present the power and experience to give it proper execution. Nevertheless, any new *Hamlet* who gets the character so into his system that he makes veteran *Hamlet* samplers sit up from time to time and think out bits that may have escaped them before, is not a *Hamlet* to be sneezed at. And of this kind, with all its faults, is Benson's.

His wife's Ophelia is bad, strident, harsh, anything but what Ophelia should be, but the Queen of a new young actress named Ada Ferrar, showed fine promise. Charles Cartwright's King Claudius was strong and well thought out, though he was from time to time nearly hidden from view by his all-round wig. The First Gravedigger was finely played by G. R. Weir, who has utterly failed in each of the other Shakespearean clowns he has tried at this house. The stage management revealed many deeply studied points, but there was too much of it, as well as of the play, to which Benson has unaccountably restored many wisely omitted chunks.

Willie Edouin, who has really struck oil this time, will register the 300th performance of *Our Flat at the Strand*. The Favorite of the King, a new blank-verse drama of the Stuart period, written by a Mr. T. Boas and Jocelyn Brandon (adapter of *The Love that Kills*) is to be tried at a series of Comedy Theatre matinees, commencing next Tuesday. Miss Alice Shaw, who whistles your native wood-notes wild, will have her grand concert at the Princess' Hall next Wednesday.

That brilliant but bold old comedy, *The Relapse*, as written by architect Sir John Vanbrugh, on the days of William the Dutchman, is being Bowdlerized—or shall I say Comstocked?—by Robert Buchanan, for Vaudeville matinee use. Some twenty years ago I remember John Hollingshead (ignoring the fact that one R. B. Sheridan had produced a version called *A Trip to Scarborough*) tried his (H's) hand at a version called *The Man of Quality* which failed, albeit Alfred Wigan played Lord Toppington. Hollingshead has written to tell me, *apropos* of this, that his opinion is that his version was produced ten

years too soon. Well, well, may the difference of opinion never, etc.

William Terriss will make his reappearance in London at the Grand at Easter, and will afterwards go touring under the management of Charles J. Abud. Terriss, as I hinted to you in my last letter, does return to the Lyceum, and will make his reappearance there probably in a new romantic play by Herman Merivale, who has, I am sorry to learn this morning, lost his reason.

The Brothers Gatts' long lease of Henry Pettitt having come to an end, and not having been renewed by them, Pettitt has made up his quarrel with A. Harris and will write the Autumn melodrama for Drury Lane in collaboration with its manager.

GAWAIN.

## MERCI BIEN!

Paris Revue d'Art Dramatique.

Le DRAMATIC MIRROR, un journal de théâtre qui se publie à New-York, a édité à l'occasion de la nouvelle année, un numéro exceptionnel illustré d'un grand intérêt; plus de cent portraits d'acteurs, d'actrices, d'auteurs dramatiques, des croquis de scènes de drame et de comédie, des charges ornent ce numéro.

Le texte se compose de récits d'acteurs et d'actrices et l'un d'eux est signé de Mme. Rhea que nous avons vue au Vaudeville et qui, depuis quelques années, a pris la carrière anglaise. Son récit a trait à son séjour à Saint-Petersbourg où elle faisait partie de la troupe du Théâtre-Michel. Les cinq années qu'elle a passées dans cette ville peuvent être considérées comme les plus heureuses de sa vie. Outre le plaisir que les comédiens éprouvent de jouer devant une société choisie, l'élite de la cour et de la cité, il faut dire aussi que les acteurs du Théâtre-Michel jouissent de nombreux avantages, qu'ils touchent de forts beaux appointements, qu'on leur fournit tous les costumes jusqu'aux gants et aux souliers et qu'à son bénéfice chacun reçoit de magnifiques présents.

Nous trouvons dans cet intéressant numéro les portraits de Mesdames Edna Carey, de Sadie Martinot, la spirituelle actrice, célèbre par ses imitations d'Ellen Terry et que Coquelin voulait emmener avec lui dans sa tournée de l'Amérique du Sud, de Berlan Gibbs; qui a commencé dans les salons pour finir sur la scène où elle obtient de grands succès par le charme de son talent, de Charlotte Tittell qui joue la comédie et chante l'opéra, de Wilson Barret; de la charmante soubrette Bessie Sanson; de Mlle. Miska, une Russe qui joue en français, en allemand et en anglais; d'Ewin Arden, acteur et auteur; de David Belasco, auteur et directeur.

Le DRAMATIC MIRROR, qui paraît à New-York toutes les semaines, est un des journaux de théâtre les plus complets et les mieux renseignés. Outre les articles de fond qu'il publie dans chaque numéro, il donne de nombreuses correspondances. Il est précieux à consulter pour ceux qui veulent se tenir au courant du mouvement dramatique aux Etats-Unis.

## MAUDE GRANGER'S NEW PLAY.

W. M. Wilkinson, who is now engaging a company to support Maude Granger in a starring tour under his management, gave a DRAMATIC MIRROR reporter the following details of the new play in which Miss Granger is to appear:

"Maude Granger has secured from Mrs. Lucy Hooper, the well-known author and society woman, a four-act emotional drama. The play was written by Richard Davey, a well known litterateur and journalist, in collaboration with Mrs. Hooper. It was originally produced in Paris under the title of *L'Héritage d'Helene* at the Théâtre de l'application in June, 1889, before a brilliant audience composed of the English and American colonies. The play was commended by M. Sarcey, the distinguished French critic, who, writing in the *Temps*, has described it as being as 'weirdly powerful and dramatic' as a story by Edgar Allen Poe, and as containing a death scene of much beauty and worthy the attention of Mesdames Bernhardt and Pierson.

"The play was produced at an authors' matinee at the Madison Square Theatre last Winter by Mr. Palmer's company. It was well received by a large audience, comprising the elite of the city. Among the spectators present was Miss Granger, who became intensely interested in the play, and particularly in the role of Helen Carruthers, a part which offered exceptionally strong inducements to an emotional actress. Immediately after the performance Miss Granger called upon Mrs. Hooper and purchased from her the play, which she has since re-christened *Inherited*. The piece deals with the subject of hereditary insanity. As produced at the Madison Square the play might have been considered rather sombre, though its dramatic effectiveness and intensity could not have been questioned. It needed brightening by comedy element, which has been skilfully introduced since the drama has come into Miss Granger's possession."

## FOREIGN FOOTLIGHT FLASHES.

Aunt Jack at the Court Theatre (London) will be replaced by A. W. Pinero's new comedy.

That unhappy mortal, Henrik Ibsen, is reported to be at work on a realistic novel of London life. Poor London!

*The Playgoer and Comedy* is the name of a new and bright London periodical devoted to the stage. It is edited by that brilliant and versatile writer, Jack T. Grein.

Coquelin *admet* will embark at Barcelona on April 2, for South America. He will be accompanied by his son Jean.

Deux Belles Filles, a new comedy by Henri Lavedan, has been accepted and will be produced shortly at the Théâtre Français.

Gus Harris and Henry Pettitt are manufacturing another Drury Lane melodrama, to be produced next Autumn.

A Melbourne paper is responsible for the statement that Mrs. Kendal is a Jewess by extraction, her maiden name being Merinus—one of Holland Hebraic origin.

An English exchange imparts the highly interesting information that Evelyn Bellver, brother of "that promising young actor Kyrle Bellver," has entered public life as a reader and reciter.

Fred Horner has purchased the English rights of *Superbe Occasion*, the Paris success, which he will adapt for Toole's Theatre. Contrary to all reports, however, it will not replace *The Burglar* for some time.

Henry Irving and Ellen Terry have organized a reading tour through the English provinces for this coming Summer. They will open on June 25 at St. James' Hall. Macbeth will probably be the subject selected.

George R. Sims, who has been traveling through Palestine for his health, has returned to London. He is said to be collaborating with Henry Pettitt on a burlesque on *Carmen* which is intended for the Gaiety.

Herman Merivale has been at work for the last six months on a new play for Henry Irving. It is founded on Sir Walter Scott's "Bride of Lammermoor," and will be called "The Master of Ravenswood. Most of the writing is said to have been done under Mr. Irving's personal supervision. This will account for the sad news just to hand that the talented author has become insane.

The London Times thinks the eminent English actor is getting old. In a recent issue it gravely remarks that as Edgar in the above mentioned drama Henry Irving will probably be seen for the last time as a young lover.

The glorious inwordness of the operatic profession: Tamagno, the tenor who earns \$2,000 a night, is accompanied on his tours by a brother who sings in the chorus for \$17 a week. It is said that the brothers do not travel or live together, or have anything in common—save blood.

Final arrangements for this year's production of the Passion play at Ober-Ammergau have been completed. The principal rehearsal will take place May 18, and the first performance of the play on May 26. Other performances will be given in June, July, August and September.

The new ultra-naturalistic play *Die Ehre* (Honor) which was produced at the Lessing Theatre, Berlin, last Autumn and quite recently at Amberg's Theatre, New York, has proved the greatest success, artistic and financial, that has been known in Germany for years. Its author, Hermann Sudermann, is a Berlin journalist, only thirty years of age, and *Die Ehre* is his first effort as a dramatist.

An enterprising London journal recently organized a *concours* as to which were the five best actresses in the world. The following results were obtained by vote: Ellen Terry, 2,240; Mrs. Kendal, 2,222; Nellie Farren, 2,185; Sarah Bernhardt, 1,911; Mary Anderson, 1,860. Mrs. Langtry got left with 121 votes and Ada Rehan with 33.

*Sarah en chocolat*: For the coming production of *Cleopatra* in Paris, an adaptation by Sardou from Shakespeare's tragedy, Sarah Bernhardt announces her intention of breaking all her previous records by dyeing her frail person chocolate color in view of her impersonation of the Egyptian Queen. The production will not take place before April 20 but the Porte St. Martin box-office is said to be already besieged by admirers anxious to behold this curious metamorphosis of their idol.







## DATES AHEAD.

Managers and Agents of travelling companies will find it by sending their dates, making them in time to reach us Saturday.

## DRAMATIC COMPANIES.

**AIDEN BENEDICT:** Decatur, Ia., March 27, Austin Minn., 28, Muskegon 29.  
**ADAMS STOCK CO.:** Taunton, Mass., March 24-week; Norwich, Conn., April 7-week.  
**ARTHUR REHMAN'S CO.:** Chicago, March 24-week.  
**ARTHUR DANK CO.:** Paterson, N. J., March 24, Hoboken 27-29.  
**AUGUSTIN DALY'S CO.:** New York City Oct. 2-10-12-14-16-18-20-22-24-26-28-30-31-1890.  
**A BUNCH OF KEYS (Western) Co.:** St. Joseph, Kas., March 24; Atchison 25, Lincoln, Neb., 26, Omaha 27, Sioux City, Ia., 28, St. Louis April 7-week.  
**ALONE IN LONDON CO.:** Boston, Feb. 24-26, March 27, Lincoln 28, Fremont 29, Grand Island 30, Hastings April 1, Kearney 2, North Platte 3, Cheyenne 4, Greeley 5.  
**AMBLE FRONT CO.:** Columbus, Ga., March 24-week.  
**BRACON LIGHTS CO.:** Philadelphia, March 24-week; Providence 31-week.  
**BLUE AND THE GRAY CO.:** Cincinnati, March 24-week.  
**BLUESHAW, JR. CO.:** Peoria, Ill., March 27-29, Chicago 30-week; Milwaukee April 7-week.  
**BROWN HOSKIN CO.:** Lynn, Mass., March 29.  
**BURGESS CO.:** Brooklyn, March 24-week.  
**BARRY-PAY CO.:** Baltimore, Md., March 24-week.  
**CASEY'S TROUBLES CO.:** Marion, O., March 24, Gallatin 25, Crestline 26, Upper Sandusky 29, Bellefontaine April 7, Urbana 8, Van Wert 9.  
**CHARLOTTE THOMPSON CO.:** Fort Worth, Tex., March 24, Dallas 25, San Antonio 26, Austin 27, Houston 28, New Orleans 29, Mobile 30, Savannah 31, Jacksonville 1, St. Petersburg 2, Tampa 3, Pensacola 4, Panama City 5, Key West 6, Miami 7, Fort Myers 8, Naples 9, Venice 10, Genoa 11, Rome 12, London 13, Paris 14, New York City 15-17-19-21-23-25-27-29-31-1890.  
**C. A. GARDNER CO.:** Wellsboro, O., March 24, Steubenville 25, Washington 26, March 27, Warren April 1.  
**CAPTAIN SWIFT CO.:** Chicago, Ill., March 24-26 weeks.  
**CORA TANNER CO.:** St. Louis, April 7-26 weeks.  
**CHARLES T. BLISS CO.:** Tyrone, Pa., March 24, Williamsport 25, Sunbury 26, Allentown 27, Pottsville 28, Reading 29, Easton 30, Philadelphia 31, New York City 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-1890.  
**CLARA MORRIS:** Chicago March 17-26 weeks; Detroit April 7-week; Cincinnati 14-week.  
**CORRAIR CO.:** Brockton, Mass., March 24, Providence, R. I., 27-29.  
**COLD DAY CO.:** Stamford, Ct., March 24, New Haven 25-27-29.  
**C. E. VERNER CO.:** St. Paul, Minn., March 24-week; Chicago 31-week.  
**DEAR IRISH BOY CO.:** Boston March 24-week.  
**DAN MASON'S CO.:** Milwaukee, Wis., March 27-29.  
**DAN'S SULLY:** Rochester, N. Y., March 24-week; Hoboken, N. J., 31-week; Trenton April 7-week.  
**DEVIL'S MINE CO.:** Chicago March 24-26 weeks.  
**DARK SECRET CO.:** New Orleans, March 17-26 weeks.  
**DANIEL BOOSE CO.:** Philadelphia March 24-week.  
**EMMA FRANK'S DOT CO.:** Troy, N. Y., March 24-week; Montreal 31-week; Toronto April 7-week.  
**ESTELLE CLAYTON CO.:** Peekskill, N. Y., March 24, Sing Sing 27, Tarrytown 28, Matineawan 29.  
**ELLIOTT'S VOYAGERS:** Pittsburgh March 24-week.  
**EDWARD HANNAH:** Pittsburgh March 24-week.  
**EDWIN ARDEN CO.:** Newark, N. J., March 24-week; Albany April 7-week.  
**EFFIE ELLIS CO.:** Jersey City, N. J., March 24-week; New York City April 7-week.  
**EDWIN STUART CO.:** Monmouth, Ill., March 24-week.  
**EXILES CO.:** New York City March 24-week.  
**EMMA GOODWIN CO.:** Lansing, Mich., March 24-week; Huntington, Ind., 31-week; Indianapolis April 7-week.  
**R. H. SOTHERN:** Syracuse, N. Y., March 27-29, Springfield, Mass., 31, Lawrence April 1, Haverhill 2, Fall River 3, New Haven, Ct., 4-5, Philadelphia 7-week.  
**R. P. SULLIVAN CO.:** Norristown, Pa., March 24-week; Baltimore, Md., 31-week; Trenton, N. J., April 7-week.  
**FAIRIE WELLS CO.:** St. Louis April 7-week.  
**FRANK L. FRAYNE CO.:** Olean, N. Y., March 24, Hornellsville 27, Elmira 28.  
**PANTASMA (B) CO.:** Sedalia, Mo., March 24-26, St. Joe 27-29, Wichita, Kan., 31-April 1, Topeka 2, Fort Scott 3, Memphis, Tenn., 7-9, Paducah, Ky., 10, Cairo, Ill., 12.  
**PANTASMA (A) CO.:** Los Angeles, Cal., March 24-29, Sacramento 31-week; Stockton April 7-9, Oakland 10-12.  
**FREDERICK WARDE CO.:** Salt Lake City, Utah, March 27-29.  
**FORRESTER'S BURLESQUE CO.:** Newark, N. J., March 24-week; N. Y. City 31-week; Washington April 7-week.  
**PAUL CO.:** Middletown, O., March 24, Frankfort, Ky., 27, Lexington 28, Cincinnati 31-week; Kansas City April 7-week.  
**FLOY CHOWELL CO.:** Meadville, Pa., March 24-week.  
**PAT HEY'S CLUB CO.:** Kansas City, Mo., March 24-week; Topeka, Kan., 27, Lawrence 28, Haverhill 29, Atchison, Mo., 31, Omaha 2, St. Paul, Minn., 7, Minneapolis 10-12, Still Water 13, Eau Claire, Wis., 15, Chippewa Falls 16.  
**FUGITIVE CO.:** Brooklyn, N. Y., March 24-week.  
**PERCIVAL CO.:** Detroit, Mich., March 24-week.  
**FRANK DANIELS CO.:** N. Y. City-Indefinite.  
**GREAT METROPOLIS CO.:** Butte, Mont., March 24-week; Ogden, Utah, April 2, Park City 3, Salt Lake 4-5.  
**GOLTY WITHOUT CRIME:** Brooklyn, E. D., March 24-week.  
**GRIMMER-DAVIES CO.:** San Francisco March 17-26 weeks.  
**GOWOND MOHAWK:** Trenton, N. J., March 24-week; Philadelphia 31-week.  
**GUSSE BELLWOOD'S CO.:** Syracuse, N. Y., March 24-week.  
**GALLIE SLAVE CO.:** N. Y. City March 24-week.  
**GUS HOSKIN'S CO.:** Waynesburg, Pa., March 27-29.  
**HILARITY CO.:** Philadelphia, Pa., March 24, Clearfield 27, Lock Haven 28, Milton 29.  
**HETTIE BERNARD-CHASE:** Mayville, Ky., March 24, Portsmouth, O., 27, Jackson 28, Chillicothe 29.  
**HARDIE-VON LEEK CO.:** St. Louis March 24-week.  
**HOLE IN THE GROUND CO.:** Cheyenne, Wyo., March 24.  
**HARROW LIGHTS CO.:** Atlanta, Ga., March 24, 27, Birmingham, Ala., 28, Mobile 29.  
**HELEN BLYTHE CO.:** Chicago March 24-week.  
**HENRY K. DIXEY:** Philadelphia March 24-26 weeks.  
**HE. SAE, HIM, HER CO.:** Columbus, O., March 24-week; Zanesville April 1, Bellaire 2, Wheeling, W. Va., 3, Steubenville, O., 4, Wellsville 5.  
**HARR THE BOATMAN CO.:** Galesburg, Ill., March 24, Bloomington 27, Lafayette, Ind., 28, Chicago April 7-week; St. Louis 14-week.  
**HANDS ACROSS THE SEA CO.:** Lowell, Mass., March 24.  
**HELEN ADILL CO.:** Salem, N. J., March 24-week.  
**HENRY CHANFRAU CO.:** Cortland, N. Y., March 24, Geneva 27, Canandaigua 28, Mt. Morris 29, Buffalo 30-31-1890.  
**IN THE RAIN CO.:** Wheeling, W. Va., March 24, McKeesport 27, Erie 28, Buffalo 29.  
**IDA VAN CORTLAND CO.:** Grand Rapids, Mich., April 7-week.  
**IVY LEAF CO.:** Hartford, Ct., March 24-26, Bridgeport 27-29, New York City 31-26 weeks.  
**JULIA MARLOWE CO.:** Boston; March 24-26 weeks.  
**J. J. DOWLING CO.:** Cleveland, March 24-week.  
**JOHN HILLIS CO.:** Brockville, Can., March 24-week.  
**J. H. WALLACE CO.:** Cincinnati March 24-week.  
**JAUBACHIE:** Milwaukee, Wis., March 24.  
**J. B. POLK CO.:** Columbia, Mo., March 24-week.  
**JOSEPH MURPHY:** Utica, N. Y., March 24, Watertown 27, Ogdensburg 28, Ottawa 29.  
**JEFFERSON-FLORENCE CO.:** N. Y. City March 24-26 weeks.  
**KATE FURNESS CO.:** Wilmington, Del., March 24, Lancaster, Pa., 27, Brooklyn, N. Y., 31-April 3, Philadelphia 7-week.  
**KATE CLAYTON'S CO.:** Cleveland, O., March 24-week.  
**KATE CASTLETON CO.:** New Orleans, March 24-week.  
**KIDALFYS CO.:** Allentown, Pa., March 27.  
**KENDALL'S SAN FRANCISCO:** March 17-April 5, Denver 27-29.  
**LEGAL WRECK CO.:** Kansas City, Mo., March 24-week.  
**LEWIS DAVIS CO.:** Laredo, March 24-week.

**LITTLE LORD FAUNTLEROY CO.:** Washington, D. C., March 24-week; Cleveland 31-week; Baltimore, April 7-week.  
**LAST DAYS POMPEH CO.:** Lancaster, Pa., March 27, Hamburg 28, York 29, Baltimore, Md., 31-week.  
**LITTLE LORD FAUNTLEROY CO.:** Boston, Pa., March 24, Wilkesbarre 25, Sing Sing, N. Y., 31, Poughkeepsie, April 1, Poughkeepsie 2, Burlington, Vt., 3, St. Albans 4, Montreal, Can., 7-week.  
**LITTLE LORD FAUNTLEROY CO.:** Philadelphia, March 24-week; Providence, R. I., 31-week.  
**LAGARDERS CO.:** Detroit, Mich., March 27-29.  
**LIZZIE SVASS CO.:** St. Louis March 24-week; Brazil, Ind., 31, Green Castle April 1, Columbus 2, London Gaiety 3, Boston, March 26-29.  
**LATER ON CO.:** Omaha, Neb., March 24.  
**LOST IN NEW YORK CO.:** Detroit, Mich., March 24-week; Toledo 31-week; Washington, D. C., April 7-week.  
**LEWIS MORRISON:** Macon, Ga., March 24, Thomasville 27, Jacksonville, Fla., 28, Savannah, Ga., 29, Charleston, S. C., April 1, Augusta 2, Columbia, S. C., 3, Charlotte, N. C., 4, Danville, Va., 5, Petersburg 7, Norfolk 8.  
**LOUIS JAMES:** New York City March 24-week; Washington 31-week; Baltimore April 7-week.  
**MONA CO.:** Antrim, N. Y., March 24-week; Bradford, Pa., April 7-week.  
**MONTE CRISTO (O'NEILL'S) CO.:** San Francisco March 24-week; Oakland 31-April 5; San Jose 3, Stockton 4, Portland, Ore., 7-week.  
**MURRAY-MURPHY CO.:** Grand Rapids, Mich., March 24, Bay City 28, East Saginaw 29.  
**MIDNIGHT BELL CO.:** New York City March 24-week.  
**MATTIE VICKERS CO.:** Washington March 31-week.  
**MACLEAS-PRESCOTT CO.:** Sharon, Pa., March 24, East Liverpool, O., 27, Marietta 28, Parkersburg, W. Va., 29, Huntington 31, Maysville, Ky., April 1, 2, Frankfurt 3, Dayton, O., 10, Lima 11, Fort Wayne, Ind., 12.  
**MASTER AND MAN CO.:** Brooklyn, N. Y., March 24-week.  
**MARGARET MATHER:** Bloomington, Ill., March 24, Decatur 27, Springfield 28, Elgin 29, Chicago 31-week; Providence, R. I., April 7-week.  
**MAY BROOKS CO.:** Beloit, Wis., March 24-week; Elgin, Ill., 31-week.  
**MY PARTNER CO.:** Baltimore, Md., March 24-29.  
**MRS. GEORGE KNIGHT:** Charleston, Ga., March 24, Columbia 27, Augusta 28.  
**MAIN LINE CO.:** Keokuk, Ia., March 27, Burlington 29.  
**MILTON NOBLES' CO.:** Brooklyn, E. D., March 24-week.  
**MAUD BANKS:** Boston March 24-week.  
**MARTIN HAYDEN CO.:** Columbus, O., March 24-week.  
**McKEE RANKIN CO.:** Toronto, Can., March 24-week; Buffalo 31-week.  
**MICHAEL STROGOFF CO.:** Kansas City, Mo., March 24-week.  
**MONROE-RICE CO.:** New York City March 24-week.  
**MR. BARNES OF NEW YORK CO.:** Philadelphia March 24-week; Rochester, N. Y., 31-April 2, Buffalo 3-4.  
**MAGGIE MITCHELL CO.:** Anacosta, Mont., March 24, Butte City 31-April 4, Helena, 35, Minneapolis, Minn., 37, St. Paul, 39.  
**MARIE WILKINSON:** Topeka, Kan., March 24, 27, Denver 31-week.  
**N. C. GOODWIN CO.:** Kansas City, Mo., March 24-week; Denver 31-week.  
**NOSS FAMILY CO.:** Decatur, Ala., March 24, Huntsville 27, Tusculum, Tenn., 28, Shelbyville 29, Franklin 31.  
**NATURAL GAS CO.:** St. Louis, March 24-week.  
**NELLIE McHENRY CO.:** Greensburg, Pa., March 24-week.  
**NORLE OUTCAST CO.:** Elgin, Ill., March 24, Sycamore 27, La Salle 28, Sterling 29.  
**NELSON'S VAUDEVILLE CO.:** Providence, R. I., March 24-week; Brooklyn 31-week.  
**NICHOLS-ALLIGER CO.:** Cincinnati, Ky., March 24, Waria 27, Winchester 28, Charleston, W. Va., 29, Clifton Forge 31, Lynchburg April 1.  
**OLD HOMESTEAD CO.:** Holyoke, Mass., March 27, Springfield 28, Bridgeport 31-April 1, Birmingham 2, Waterbury 4, New Britain 5, Meriden 7, New London 8, Pawtucket, R. I., 9, Woonsocket 10, Attleboro, Mass., 11, New Bedford 12.  
**ONE OF THE BRAVEST CO.:** Buffalo, N. Y., March 24-week.  
**ONE OF THE FINEST CO.:** Baltimore, Md., March 24-week.  
**OUR FLAT CO.:** Brooklyn, E. D., March 24-week.  
**OLIVER BYRON CO.:** Toronto, March 24-week; Buffalo 31-week; Chicago, April 7-week.  
**PAYMASTER CO.:** Philadelphia, March 24-week; N. Y. City 31-week.  
**P. F. BAKER CO.:** Albany, N. Y., March 24-week; Syracuse 31-week; Rochester April 7-week.  
**PAT ROONEY CO.:** San Francisco March 17-26 weeks.  
**PARLOR MATCH CO.:** Fremont, Neb., March 24, Omaha 27, 29.  
**PASSION'S SLAVE CO.:** Washington D. C., March 24-week.  
**PRINCE AND PAUPER CO.:** Chicago March 17-26 weeks.  
**POSTAGE STAMP CO.:** Pueblo Col., March 27, 28, Colorado Springs 29.  
**PEOPLE'S THEATRE CO.:** Waverly, N. Y., March 24-week; Oswego 31-April 1.  
**PERT CO.:** Paterson, N. J., March 24-week.  
**PRIVATE SECRETARY CO.:** Philadelphia March 24-week.  
**PATTI ROSA CO.:** Brenham, Tex., March 24, 27, Austin 28, 29, Waco 30, San Antonio 31, Temple April 1, Waco 2, Chickasaw 3, Ft. Worth 4, 5.  
**PAULINE PARKER CO.:** Providence, R. I., March 24-week.  
**PAUL KAUVER CO.:** Minneapolis, March 24-week.  
**PECK'S BAD BOY CO.:** Bridgeport, Ct., March 24, 27, 29.  
**ROBERTA VOKES CO.:** Baltimore March 24-week.  
**ROBERT DOWNING CO.:** Wheeling, W. Va., March 24, 27, Steubenville 28, Alliance 29.  
**REICHMAN'S COMEDY CO.:** Allegheny City, Pa., March 24-week.  
**ROYAL HAND CO.:** Crockett, Tex., March 24, Huntsville 27, Galveston 28, 29.  
**REUBEN GLUE CO.:** Cleveland, O., March 24-week.  
**ROYCE-LANSING CO.:** Newcastle, Pa., March 27, Sharon 28, Alliance, O., 29, Canton, April 1, Mansfield 2, Upper Sandusky 3, Warsaw, Ind., 4, Valparaiso 5.  
**RENTFROW'S PATHFINDER:** Alliance, O., March 24-week; Wooster 31-week.  
**RAG BABY CO.:** Buffalo, N. Y., March 24-week.  
**ROLAND REED CO.:** Evansville, Ind., March 24.  
**ROBERT MANTELL CO.:** Philadelphia, March 24-week.  
**ROSE COGHELAN CO.:** Newark, N. J., March 24-week; Baltimore, April 7-week.  
**ROSE LILS CO.:** Delhi, Ind., March 24-26.  
**RICHARD MANSFIELD CO.:** St. Louis, March 24-week.  
**ROYAL PASS CO.:** Jackson, Mich., March 24, Kalamazoo 27, Muskegon 28, Grand Rapids 29, Indianapolis, April 7-9, Danville 10, Paris 11, Terre Haute, Ind., 12.  
**RHEA:** New York City March 17-26 weeks; Paterson, N. J., 31, Easton April 1, Bethlehem 2, Lancaster 3, Cleveland 7, Mansfield 10, Toledo 11, Pullman 12.  
**SIBERIA CO.:** Syracuse, N. Y., March 24-week.  
**STEPPING STONE CO.:** N. Y. City Indefinite.  
**SOL SMITH RUSSELL:** Victoria, B. C., March 24, 27, Seattle, Wash., 28, 29.  
**SPIDER AND FLY CO.:** Cincinnati, March 24-week.  
**SHADOWS OF A GREAT CITY CO.:** Toledo, O., March 24-week; Louisville, Ky., April 7.  
**STILL ALARM CO.:** Syracuse, N. Y., March 24-26, Rochester 27-29, Albany 31-week; Buffalo, April 7-week.  
**SHARPLEY'S CO.:** Buda, Ill., March 26-29.  
**STREETS OF NEW YORK CO.:** Hallidaysburg, Pa., March 24, 27, 29, Greenville 30, Scottsdale 31, Connellsville 1, Uniontown April 1, Mahanoy City 2, Braddock 3, McKeesport 4.  
**STANDARD THEATRE CO.:** Tiffin, O., March 24-week; Springfield 31-week.  
**SHANTY QUEEN CO.:** Chicago, March 24-26 weeks.  
**STUART ROSSON CO.:** Brooklyn, E. D., March 24-week.  
**STOWAWAY CO.:** Scranton, Pa., March 24, Binghamton N. Y., 27, Utica 28, Gloversville 29.  
**SHE (Gilbert and Dixon's) Co.:** Presland, Pa., March 24, Tamaqua 28, Ashland 29.  
**SHENANDOAH CO.:** Council Bluffs, Ia., March 24, 27.  
**STUTZ'S CO.:** Alvarado, Tex., March 24-29.  
**SWEET LAVENDER CO.:** Pawtucket, N. J., March 27-29.  
**THE NEW YORK KEENE CO.:** Penn Yan, N. Y., March 24, Buffalo 27-29.  
**TWO OLD CROWNS CO.:** Savannah, Ga., March 24, Charleston, S. C., 27, Augusta, Ga., 28, Athens 29.

**THOS. E. SHERA CO.:** Kingston, N. Y., March 24-week; Poughkeepsie April 7-week.  
**THROWN UPON THE WORLD CO.:** Albany, Vt., March 27, Burlington 28, Rutland 29, Bennington 30, North Adams, Mass., April 1, Westfield 2, Turners Falls 3, Holyoke 4, Ware 5, Northampton 6, Chicopee 7, So. Framingham 10, Chelsea 11, Lynn 12.  
**TWO SISTERS CO.:** St. Paul, Minn., March 24-week; Minneapolis 31-week; Chicago April 7-26 weeks.  
**TIN SOLDIER CO.:** Portland, Ore., March 24-week.  
**TRUE IRISH HEARTS CO.:** Dayton, O., March 27-29.  
**THE WIFE CO.:** New Haven, Ct., March 25, 26, Bristol 27, Hartford 28, 29.  
**TWO JOHNS CO.:** Burlington, Vt., March 24-week; Montreal 31-week; Toronto April 7-week; Buffalo 14-week.  
**THREE OF A KIND CO.:** Williamsport, Pa., March 24, Twelve Temptations Co. Oil City, Pa., April 1, Bradford 3, Jamestown 4, Erie 5.  
**UNCLE TOM'S CABIN (RUSCO-SWIFT'S) CO.:** Westfield, Wis., March 24, Stevens Point 28, Wausau 29.  
**ULIE AKERSTROM CO.:** New Haven, Ct., 25, 26, South Norwalk, Conn., 27-29.  
**UNDER THE LASH CO.:** Pittsburg March 24-week; Chicago 31-week; Elgin April 7.  
**VERNONA JARREAU:** Milwaukee, Wis., March 24-week.  
**W. H. CRANE:** N. Y. City Jan. 13-eight weeks.  
**WILSON BARRETT CO.:** Boston, March 24-26 weeks.  
**WILL O' THE WISP CO.:** Louisville, Ind., March 24-week; Chicago 31-26 weeks.  
**WAITE COMEDY CO.:** Richmond, Ind., March 24-week.  
**WAIPS OF NEW YORK CO.:** Dallas, Tex., March 24, Temple 25, Tyler 26, El Paso 31, San Bernardino, Cal., April 4, 5, Los Angeles 6-8.  
**WAGONS OF SIN CO.:** Jackson, Tenn., 27, Cairo, Ill., 28, Duquoin 29, St. Louis 31-week; Springfield, Ill., April 6, Bloomington 7, Chicago 13-26 weeks.  
**WORLD AGAINST HER CO.:** Honesdale, N. Y., March 24, Middletown, N. Y., 28, New York City 31-week.  
**W. J. SCANLAN CO.:** Hamilton, Can., March 27.  
**WILD OATS CO.:** Bellaire, O., March 24, Cambridge 27, Concord 28, Lancaster 29, Dayton 31-week; Philadelphia April 7-week.  
**WORLD (Little's) Co.:** Philadelphia, Pa., March 24-week.  
**ZEFFIE TILBURY CO.:** Pittsburg, Mass., March 24-week; Lowell 31-week.  
**ZOZO CO.:** Reading, Pa., March 24, Wilkesbarre 27, Scranton 29.  
**OPERA AND CONCERT COMPANIES.**  
**ALCAZAR OPERA CO.:** McKinney, Tex., March 24, Greenville 25, Dallas 26, Terrell 27, Muncie April 2, Tyler 3, 4, Sulphur Springs 5, Honey Grove 7.  
**AMERICAN OPERA CO.:** Baltimore March 24-week.  
**BOSTONIANS:** Denver, March 17-26 weeks; Salt Lake, Utah, 31-April 1, San Francisco 7-week.  
**BOSTON STARS:** Mexico, Mo., March 24, Kansas City 27, Leavenworth 28, Hiawatha 29.  
**BOSTON IDEALS:** St. Louis March 24-week.  
**CORINNE OPERA CO.:** Chicago March 24-week; Grand Rapids 31-week.  
**CARLETON OPERA CO.:** Indianapolis Ind., March 24-29.  
**CHARLES F. HIGGINS CONCERT CO.:** La Grange, Ind., March 24, Sturgis, Mich., 27, Coldwater 28, Hudson 29, Clinton 31, Jackson April 1, Lansing 2, Owosso 3, E. Saginaw 4, Bay City 5, Alpena 6, Oscoda 7, E. Tawas 9, Vassar 10, Cairo 11, Flint 12.  
**CASINO (Lamont) Co.:** San Francisco March 17-26 weeks.  
**DUFF OPERA CO.:** Pittsburg March 24-week.  
**DRUM MAJOR CO.:** Washington, D. C., March 24-29.  
**EMMA ABBOTT OPERA CO.:** Cincinnati, O., March 24-29.  
**FRENCH OPERA CO.:** New Orleans-Indefinite.  
**GERMAN OPERA CO.:** Harlem, N. Y., March 25-29.  
**GAUL OPERA CO.:** Binghamton, N. Y., March 24, Ithaca 27.  
**HATCH OPERA CO.:** Warsaw, Ind., March 24, Plymouth 27.  
**JUCH OPERA CO.:** Denver Col., March 24-week; Omaha 31, St. Joseph, Mo., April 2, Kansas City 7-5, St. Louis 7-week.  
**KING'S POOL CO.:** Ottawa, Can., March 24-week; Kingston 27-week; Toronto April 2-4.  
**KILLBOG CONCERT CO.:** Holley, N. Y., March 27, Lockport 28.  
**LESTER OPERA CO.:** Neenah, Wis., March 24, 27, Waukesha 28, 29.  
**McCAULL OPERA CO.:** Brooklyn, N. Y., March 24-week.  
**McGIBNEY FAMILY:** Milan, Tenn., March 24, Paris 27, Martin 28, Union City 29.  
**NASHVILLE STUDENTS (Theatre's):** Chicago-Indefinite.  
**NASHVILLE STUDENTS:** Pittsfield, Ill., March 27, Bluffs 28, Chapin 29.  
**PEARL OF PEKIN CO.:** Burlington, Ia., March 27, Keokuk 28.  
**PATTI N. Y. CITY:** March 24-April 10.  
**RINGHART OPERA CO.:** Haverhill, Mass., March 24-week; Brockton 31-week; Fall River April 7-week.  
**THE GONDOLIERS (Stetson's) Co.:** New Haven Ct., March 24, 29.  
**THE GONDOLIERS (Francis Wilson's) Co.:** Philadelphia, March 24-Indefinite.  
**THE GONDOLIERS (Henderson's) Co.:** Cleveland March 24-week; Cincinnati 31-week.  
**WILSON OPERA CO.:** Scranton Pa., March 31-week; Lancaster 7-week.  
**VARIETY COMPANIES.**  
**BENNETT BROTHERS:** Pittsburg, Pa., March 24-week.  
**FORRESTER'S BURLESQUE CO.:** Newark, N. J., March 24-26 weeks.  
**GUS HILL'S CO.:** Brooklyn, N. Y., March 24-week.  
**HOWARD BURLESQUE CO.:** Wilmington, Del., March 27-29.  
**HERMANN'S TRANSATLANTIC CO.:** Indianapolis, Ind., March 25, 26, Louisville, Ky., 27-29, Chicago 31-26 weeks.  
**HOWARD ATHLETIC CO.:** N. Y. City March 17-Indefinite.  
**HENRY BURLESQUE CO.:** N. Y. City, March 24-29.  
**IRVING BROTHERS' CO.:** Washington, D. C., March 24-week.  
**KERNELL'S CO.:** Rochester, N. Y., March 24-week.  
**LESLIE CLAY CO.:** Connellsville, Pa., March 24, Canton, O., 27, Akron 28, Beaver Falls, Pa., 29.  
**MAY HOWARD CO.:** Wilmington, Del., March 27-29, Paterson, N. J., 31, New York City April 7-week.  
**NELSON'S WORLD CO.:** Providence, R. I., March 24-week.  
**NIGHT OWLS CO.:** New Haven, Ct., March 24, Bridgeport 27-29.  
**REALLY WOODS CO.:** Cincinnati, March 24-week.  
**ROSE HILL'S CO.:** Cleveland, O., March 24-week.  
**RENTZ-SATLEY CO.:** New Bedford, Mass., March 24, Fall River 27, Newport, R. I., 28, Holyoke, Mass., 29.  
**VAIDS SISTERS:** Indianapolis, Ind., March 24-week.  
**MINSTRELS.**  
**CLEVELAND CONSOLIDATED MINSTRELS:** Minneapolis, Minn., March 24-week.  
**GOSMAN'S MINSTRELS:** Rome, N. Y., March 24, Onondaga 27, Seneca Falls 28, Lyons 29, Rochester 30, April 1, Penn Yan 2, Canandaigua 3.  
**PRIMROSE-WEST MINSTRELS:** Atlanta, Ga., March 24, 29.  
**RUSCO-SWIFT MINSTRELS:** Fremont, Neb., March 24, Norfolk 27, Leigh 28, Atkinson 29.  
**MISCELLANEOUS.**  
**BARTHOLOMEW'S EQUINES:** Auburn, N. Y., March 24-week; Binghamton 31-week; Scranton April 7-week.  
**COUP'S EQUINES:** Davenport Ia., March 27-29.  
**ELI PARKINS:** Madison, Neb., March 27, Sioux Falls, Dak., 29.  
**GEO. KENYAN:** Kansas City March 24-26, Lawrence, Kan., 27, Leavenworth 28, Denver 31-April 1, Boulder, Col., 2, Denver 3, Pueblo 4, Denver 5, Omaha, Neb., 7, Des Moines Ia., 8, Oskaloosa 9, Davenport 11.  
**HEERMANS:** Lowell, Mass., March 24, Portland 26, Boston 31-26 weeks.  
**OLIVER WHEN:** Clinton Ill., April 1, Farmer City, Ill., 2, Monticello 3, Tuscola 4, Anola 5, Oakland 6, Madison 9, Niles 10.  
**PROF. HURLBURT:** Monroe, Wis., March 24, 27.  
**REED'S CANNIB:** Spokane Falls, Wash., March 24-29.

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12-15; BALTIMORE, Md., March 17-20 week; BOSTON,  
Mass., March 21-24 week.  
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Second Annual Tour—



## CORRESPONDENCE.

## PHILADELPHIA.

Rose Coghlan played to good business week ending 22 at the Park Theatre, where she appeared during the first half of the week in *Forget-Me-Not*, and through the latter half in *Peg Woffington*, two plays admirably contrasted to show her range of power. In *Forget-Me-Not* Miss Coghlan has acquired a valuable property. The role of Stephanie is one which shows the fullness of her resources. Miss Coghlan's methods are bold and dashing. Of her support it is only necessary to say that it was inadequate. Robert Mantell in *The Corsican Brothers* and *Monbars* week of 24.

The season of the McCaull Opera co. terminated at the Chestnut Street Opera House with an unsatisfactory revival of *Prince Methusalem*. Business was light. The Old Homestead week of 24.

Julia Marlowe appeared at the Chestnut Street Theatre in her now familiar repertoire, and played to fair business only. W. H. Gillette in *The Private Secretary* week of 24.

Our Flat played to good houses at the Walnut Street Theatre. The co. was the same that had already appeared here this season. *Disney's Seven Ages* week of 24.

Francis Wilson's production of *The Gondoliers* seems to be doing well at the Broad Street Theatre. The houses have been good and the audiences appreciative, but not enthusiastic.

At the Arch Street Theatre Nellie McHenry played to good business in *Green Room Fun*. The play, which was greatly enjoyed by the audience, is not one that calls for criticism. Duncan B. Harrison in *The Paymaster* week of 24.

That episodic, spasmodic and periodical play *The Stowaway* drew good houses at the National Theatre. Daniel Boone, week of 24.

A selected co. headed by Ramza and Arno gave a very good entertainment at the Central Theatre to good houses. Week of 24. Rich and Harris' two great cos. the Boston Howard Athenaeum Star Specialty co. and the Two English Macs Specialty co., will combine for that occasion only.

Nick Robert's Humpy Dumpty co. played to satisfactory business at the Standard Theatre. *The Two Wanderers* week of 24.

At Forepangh's Theatre a good performance was given of *The Unknown* by a co., of which E. L. Snader was the head. The business was good. Hazel Kirke week of 24. Kate Purcell played to good houses at the Continental Theatre in *The Queen of the Plains*. *Beacon Lights* week of 24.

Peck's *Bad Boy* to fair business at the Lyceum Theatre. *The World* week of 24.

Ten Nights in a Barroom proved to have sufficient vitality remaining to attract large audiences to the Kensington Theatre. The Wilbur Opera co. week of 24.

An attractive programme kept the business at Carnegies' Opera House at high water mark.

The benefit performance in aid of the Actors' Fund of America, which occurred afternoon of 20 at the Chestnut Street Opera House, was in every respect a great success. The net receipts amounted to \$2,481.25. The list of volunteers was very large, and while much credit is due to all of the participants, special mention should be made of De Wolf Hopper and of J. Fred. Zimmerman, to whose labors much of the success of the affair may be attributed.

On Wednesday afternoon (19) the musical critics of the various newspapers, were by invitation of Mr. W. J. Gilmore, assembled at the Central Theatre to hear a recital of Richard Stahl's new romantic opera-comique, *The Sea King*. Seated at the piano Mr. Stahl played such portions of the score as could be rendered upon that instrument, and sang many of the solos. The work made a most favorable influence. It seems to be of uncommon merit, and its production by Mr. Gilmore promises to be one of the most important events of this season. The managers of all the leading theatres are trying to secure it for their respective houses. Preparations for its production are well under way and no labor or expense will be spared to make it in all respects a high class opera.

A benefit performance will shortly be given in aid of Fred. Dart, late of Carnegies', who is very ill in this city. The Actors' Fund recently sent him \$25 and Philadelphia Lodge of Elks gave a like amount.

## BALTIMORE.

At Harris' Academy of Music, the Howard Athenaeum Specialty co. gave an excellent vaudeville performance to well-filled houses week ending 22. The performance included the specialties of some of the best known lights of the vaudeville stage, and was in every respect most enjoyable. The Amberg Opera co. appear in an attractive repertoire week of 24, opening in *Gypsy Baron*.

Wilson Barrett's engagement at Ford's Opera House week ending 22 did not prove a financial success, the attendance, while good, being by no means large. *Clasman*, *Hamlet*, *Ben-My-Cree* and *Silver King* constituted the repertoire, and were given with good stage setting and with a generally satisfactory cast. Ben-My-Cree seemed to be the performance in which Mr. Barrett made the most favorable impression, and the scenery was especially picturesque and pretty. George Barrett and Miss Eastlake did excellent work. Rosina Vohs opened 24 in a triple bill.

The Casino Opera co. closed a week of fair business at Holiday Street Theatre 22 and appeared in *Emmie Nadjy*, and *The Drum Major's Daughter*. The operas were given in attractive shape, but lacked the finish and effects usual with the Casino cos. The most of the work fell on the shoulders of Pauline Hall, George Denin, James Powers and John E. Brand, and was in good hands. The *Nadjy* of George Denin was excellently sung and acted. Edward Harrison in *Old Lavender* week of 24. House closed during Holy Week.

Moses Mitchell had good houses at Forepangh's Temple Theatre week ending 22,

when he appeared in *The Fugitive*. The play was interesting and the cast good. My Partner week of 24.

The Howard Burlesque co. played a return engagement at the Monumental Theatre week ending 22 with the usual good results.

The bill presented was fair. Harry William's Own co. opened 24.

At the Front Street Theatre Daniel Boone pleased the good-sized audiences that nightly greeted it. Edward Hassan's *One of the Finest* week of 24.

Pauline Hall was a daily visitor at the Bench Show here last week, and bought a \$50 mastiff pup from one of the exhibitors.

Manager S. W. Fort has been tendered a benefit by prominent citizens here and has named April 16 as the date.

## CINCINNATI.

William Haworth presented *Ferncliff* at Heuck's during the week ending 22. The cast was notably strong including Mr. Haworth in the leading role, W. T. Doyle, John B. Maher, Mamie Moore and Rebecca Warren. Manager Fennessy staged the play in excellent style. The week's attendance was unusually large. *Spider and Fly* week of 24; Carleton Opera co. 30.

Fanny Davenport's engagement at the Grand which terminated 22 proved one of the most successful of the season, and this, too, in the face of a fifty per cent. advance in price of seats. The star gave her usual fine impersonation of La Tosca, and Melbourne McDowell did full justice to the repulsive role of Scarpia. Theodore Roberts, Oscar Eagle and Blanche Moulton strongly supported the principals. The Emma Abbott Opera co. week of 24. *The Gondoliers* 31.

Natural Gas, with Donnelly and Girard in the leading roles, packed Havlin's Theatre during the week ending 22. Jennie Satterlee has improved in the role of Kitty Malone and Mark Sullivan was especially happy in his histrionic imitations. Maym Kelso, a resident of this city, appeared to advantage as Daisy Doodles, while Peter Mack, Gus Hennessy, Albert and Lillie Barr make a most effective cast. James H. Wallick in *Sam Houston* week of 24; *The Fakir* 30.

Webster and Brady's She comb. proved an attractive card at Haris' during the week ending 22. Helen Tracy, a favorite in this city, portrayed the title-role in artistic style, and her support at the hands of George P. Webster, B. J. Murphy, W. H. Brady and the Misses Wentworth and Douglass, left nothing to be desired. The piece was handsomely staged. *The Blue and the Gray* week of 24.

Rice and Barton's *Rose Hill* Burlesque and Specialty co. did a good business at the People's week ending 22. Reilly and Woods' Specialty co. week of 24.

The attendance at the Sunday "pop" 17 numbered over 5,000 people, and Manager Ballenberg was correspondingly happy.

Four hundred uniformed members of the First Regiment Ohio National Guard witnessed the performance of *Ferncliff* at Heuck's 19, through the courtesy of Col. W. B. Smith.

## SAN FRANCISCO.

MARCH 11.

The Bush Street Theatre, with Cleveland's Minstrels as the attraction, was the best attended of all the places of amusement last week. They continue this week, to be followed by the Aronson Casino Opera co. for three weeks, opening in *Nadji*.

Sol Smith Russell is now in his third week at the Baldwin, presenting *Bewitched*, and delighting his audiences with his quaint humor. Mr. and Mrs. Kendal appear Monday next.

Fantasma opened at the California last night before the largest audience that this pretty house ever held before.

A Tin Soldier is prospering at the Alcazar. Bocaccio is enhancing the box-office receipts at the Tivoli. Runs are never forced at this house, however, so Said Pasha will be given next, pending exhaustive rehearsals of Gascon, the new Suppe comic opera.

Frederick Ward made a new departure last night, and assumed the title role in a superb production of *Richard III.* at the Grand Opera House. The large house was thoroughly filled. Robert McWade in *Rip Van Winkle* next.

Peter Robertson, ex-dramatic critic of the *Chronicle*, is writing the libretto, and H. J. Stewart, the music of a comic opera which they have named *His Majesty*. These gentlemen wrote the Irish cantata which Charles Hoyt will produce in the East shortly.

W. S. Cleveland has, by cable, engaged Benedetta, the male soprano, now in London, for his Minstrels next season.

Sam'l of Posen, with M. B. Curtis in his original creation, will shortly be produced at the Grand Opera House.

Joseph and Phoebe Grismer will have charge of a benefit to L. R. Stockwell, prior to his departure for New York during the latter part of this month.

William H. Crane brings *The Senator* to the Bush Street Theatre May 9.

A new theatre is in course of construction at Tenth and Market Streets. It is said to have been leased by George Wallerrod and L. R. Stockwell, the joint managers of the Alcazar.

LATER.

MARCH 18.

Robert McWade, supported by a fairly good co., is presenting *Rip Van Winkle* at the Grand Opera House. This is Mr. McWade's own dramatization of the classic legend of the Catskills, and with the exception of the *finale*, it is, of course, very similar to Joseph Jefferson's version. Mr. McWade's impersonation of Rip leaves nothing to be desired. M. B. Curtis revives Sam'l of Posen at the Grand next week.

Sol Smith Russell has closed his three weeks' season at the Baldwin. His engagement was fairly profitable to both himself and the Baldwin management.

There is a genuine sensation to-day, resulting from the first appearance of the *Kendals* at the Baldwin last night, in *The Ironmaster*. These charming artists were received by a

very large, cold and critical audience. Before the play was finished, however, the audience was thoroughly thawed out, and Mr. and Mrs. Kendal were recalled time and again. The same bill will continue during the week. The *Kendals'* season is for three weeks, and their repertoire includes *A Scrap of Paper*, *The Weaker Sex*, *A White Lie*, *Impulse*, and *Queen's Shilling*.

Cleveland Minstrels play a supplementary season at the Bijou Theatre, opening about April 7.

The Aronson Casino Opera co. presented *Erminie* at the Bush last night to a packed house.

Fantasma is in its closing nights at the California Theatre. James O'Neill opens next Monday night in *Monte Cristo*.

Bocaccio made a handsome profit for the Kreling Brothers at the Tivoli Opera House. Said Pasha week of 24. Gascon, Suppe's new comic opera, follows Monday.

Joseph R. Grismer and Phoebe Davies presented *Forgiveness* for L. R. Stockwell's benefit to a packed house at the Alcazar last night. The Grismer-Davies season continues for a month.

Miss May Gallagher arrived, having been called here to visit her sister, who is very ill. They are the daughters of M. J. C. Gallagher, dramatic critic of the *New York Evening News*.

Louis J. Levy, manager of the Royal Opera House, at Honolulu, is in this city.

It is good to see John Jack in the *Rip Van Winkle* cast at the Grand.

J. C. Williamson is here from Australia, and Annie Firmin has arrived from the East.

## KANSAS CITY.

The audiences which attended the Coates last week to witness *Bluebeard, Jr.*, tested the capacity of the house at every performance during the week ending 22. The extravaganza was well cast, handsomely staged, the people nicely costumed, and afforded a varied entertainment. Eddie Foy's old jokes and a few new ones were received with marked approbation, and he seemed to have the audience with him at all times. Nat C. Goodwin 24; Emma Juch Opera co. April 3-5.

One of the noted theatrical events of the season was Marie Wainwright's production of *Twelfth Night* at the Warder Grand week ending 22. Miss Wainwright found favor at once with her audiences, and her delicate and artistic portrayal of Viola elicited the greatest admiration from her hearers. William F. Owen and Barton Hill invested the character of Sir Toby Belch and Malvolio with a distinctness and truthfulness that mark them as perfect artists. The entire co. was excellently cast. The staging was sumptuous, and the beautiful and harmonious coloring of the different scenes presented a series of pictures worthy of a Shakespearean play. The engagement drew very large and fashionable audiences. Kennan's lectures 22-26; Hallen and Hart 27-29.

We, Us & Co. in its revised form did the usual week's business at the Ninth Street. The specially taking features were the singing of Carrie Sweeney, and the dancing of Eddie Hogan. A *Legal Wreck* 24.

Maudie Atkinson in her second week at the Midland presented *Queen to fair-sized audiences*. The co. remain another week, presenting *The French Spy*.

Belle Bucklin and Lewis Baker of the Shenandoah co. are in the city at the Coates' Hotel.

Manager Judah paid St. Louis a business trip last week.

A *Legal Wreck* co. laid off here last week. The co. was booked in the flooded districts in the South, but had to cancel on account of the high waters.

Blanche Walsh, the Olivia of Miss Wainwright's co., made her professional debut under the direction of George S. Strange, who is well known here, where he has resided for several years, and ably managed many amateur performances.

As the members of the *Bluebeard, Jr.* co. were boarding the cable cars at the Union Depot on their arrival here on Sunday evening, some thieves tried to rob Manager Mead and Treasurer Bowles in the crowd, but timely action on Manager Mead's part frustrated the attempt. In the scuffle Mr. Mead felled one of the would-be robbers, and the attendant who was carrying Mr. Mead's grip was knocked down but not injured. Treasurer Bowles was the party sought, as he had a large sum of money with him, but he was out of the way. The desperados eluded arrest.

## PITTSBURG.

The Emma Abbott Opera co. appeared in a very popular repertoire at the Bijou to large audiences during the week ending 22. *Twelve Temptations* week of 24.

Sardou's *Exiles* was effectively presented by the Boston Theatre co. at the Grand Opera House during the week ending 22. A remunerative business was done. J. C. Duff's Consolidated Opera co. week of 24.

The Blue and Gray at Harris' did a profitable week's business 22. Under the *Lash* week of 24.

The Lilly Clay Gaiety co. week ending 22 played a return engagement at the Academy to large business. Bennett Brothers' Specialty co. week of 24.

The Duff Opera co. will give *Pinafore*, *Mikado* and *Pirates of Penzance* at the Grand week of 24.

Quite a number of members of the local G. A. R. posts visited the Blue and Gray performances last week.

A number of arrests have been made during the last few days for ticket speculating in front of the various places of amusement. Manager Williams has cards posted in front of the Academy of Music that tickets purchased on the sidewalk will not be good to the door.

Charles H. Pratt, of the Abbott Opera co., arrived in town last week, having fully recovered from his recent severe illness.

Manager Williams and his popular assistant, James L. Orr, will have a very strong vaudeville comb. on the road next season.

The billing of the *Twelve Temptations* is equal to that of any circus.

The attacks of the Grand Opera House will shortly have a benefit.

Emma Abbott sang every night last week and at the Saturday matinee.

Matt Canning was heartily welcomed home by his many friends in this city. Mr. Canning is at present managing *The Blue and Gray* co.

## CLEVELAND.

Large, brilliant and delighted audiences attended at both the Lyceum and the Opera House during the week ending 22, and many theatre parties were gotten up for both of these popular houses.

At the Lyceum E. H. Sothern opened 17, in *Lord Chumley*, meeting with the greatest favor in his impersonation of that paradoxical character. The co. gives an even and thoroughly enjoyable performance. *The Highest Bidder*, in which Mr. Sothern made a very pleasant impression here a couple of seasons since, is announced for 21, 22. Kate Claxton's *Boottles' Baby* co. week of 24.

J. C. Duff's Consolidated Opera co. in their spectacular productions of *Pinafore*, *Mikado* and *The Pirates* was quite an event at the Opera House during the week ending 22. The scenery was beautiful and the *ensemble* as near perfection as one can expect in comic opera. The chorus was large and well drilled, and the finger-marks of an excellent stage manager (John E. Nash) were everywhere visible. The band brought out all the beauties of the orchestration. The acquisition of *Lily Post* gives strength where it was lacking during the Chicago engagement. The Henderson Gondoliers co. week of 24.

The order abolishing Sunday performances has been temporarily revoked, in consequence of which both Jacobs' and the Star were open on Sunday night, both having large audiences. The Star, with the Henry Burlesque co., turned people away. Both theatres gave St. Patrick's Day matinees to good attendance.

Gray and Stephens, with their dogs, have been doing large business at H. R. Jacobs'. Joseph I. O'Leary and Sadie Hanson next.

Nellie Bly lectured to fair audiences at Music Hall afternoon and evening 15.

Mr. Will E. Chapman, formerly of this city, is now the London dramatic agent for H. S. Taylor, of New York.

Business continues good at all the theatres regardless of the Lenten season.

## LOUISVILLE.

Captain Swift was presented for the first time here at Macanley's 17-19. Arthur Forrest in the leading part did effective work and was ably assisted by Rosa Rand, Wright Huntington and a capable co. The Carleton Opera co. presented *The Brigands* to very large business 20-22.

The only offering of the week at the Masonic was Nelly Bly's lecture 19, which was largely attended and seemingly much enjoyed. Bristol's horses week of 24.

The Rielly and Wood's Variety co. at Harris' did a very large business. Edgar Selden in *Will of the Wisp* week of 24.

At the New Buck, Davis' Specialty co. had a fine week's business.

C. W. Kidder, manager at Harris', retires with the close of this week. He goes out with a circus in which he is interested. While here Mr. Kidder made many friends who regret his departure. Nat Leland, a well-known theatrical business man, succeeds him.

Wilbur Adkins, formerly business manager at Macanley's, has returned from St. Paul to again take up his residence in this city.

## CHICAGO.

Notwithstanding the increased prices, the Booth-Modjeska engagement at the Opera House proved very successful, large audiences being the rule at each performance. Great praise has been accorded both of the stars for their artistic and earnest work in all they have undertaken. The week closed with *Macbeth* in which Modjeska appeared for the first time here as *Lady Macbeth*. For the final week of the engagement Mr. Booth and Mme. Modjeska will be seen in *Richelieu*, *Merchant of Venice*, *Hamlet*, *Don Cesar de Bazan* and *Mary Stuart*.

Prince and Pauper, with Elsie Leslie and the New York cast, filled Hooley's nightly and at the matinees the orchestra was driven out of its place. The same piece will be kept on for two weeks more.

Cora Tanner in *Fascination* met with favor at the Grand Opera House. Miss Tanner would please her many admirers better if she had a play that kept her in feminine garb throughout. Her exceedingly robust contour in man's attire has a rather chilling effect on those who appreciated her acting up to the scene wherein she dons the masculine raiment. Same week of 24.

Clara Morris, after an absence of several seasons received a hearty welcome at McVicker's, where she appeared in a round of her well-known plays including *Camille* and *Rene de Moray*. Miss Morris' health is much better than usual and the engagement will undoubtedly be a prosperous one. Same, week of 24.

Strange to relate, Richard Mansfield found Dr. Jekyll and Mr. Hyde his most profitable card, and it has been repeated oftener than any of his other plays. He did not produce *The Frenchman*, owing to lack of time for proper presentation. His last week was given up largely to Jekyll and Hyde. J. B. Polk in *The Silent Partner* week of 24.

At the Haymarket, Murray and Murphy found a large class of theatregoers and played a profitable week in *Our Irish Visitors*. Arthur Rehan's co. in *Surprises of Divorce* week of 24.

The Fairies' Well, a capital Irish drama, had a good week at Havlin's. *The Devil's Mine* week of 24.

Hallen and Hart's *Later On* had an excellent week at the Windsor. Captain Swift week of 24.

A *Legal Wrong* did a fair business at the



**Criticism.** The Gray and Stephens comb. week of 24.

One of the most amusing farces of the recent crop is Ole Olson, presented at Litt's Standard last week. It drew good-sized audiences. James Reilly in The Broom-maker of Carlsbad week of 24.

At the People's Theatre, Alone in London drew capital houses. The Shanty Queen week of 24.

Agnes Herndon had a successful week at Jacobs' Clark Street Theatre in La Belle Marie. Silver King week of 24.

At the Academy Shadows of a Great City did well. Corinne in Monte Cristo, Jr., week of 24.

Nellie Bly lectured at Hooley's Theatre before a large and appreciative audience 23.

Messrs. Thearle and Pelham, of this city, will manage Mrs. Frank Leslie in her Western lecturing tour.

Elsie Leslie held an informal reception in the parlors of the Leland Hotel last week. About fifty children called on her.

## BOSTON.

The Henrietta drew good houses at the Hollis Street all last week, notwithstanding the fact that the co. was decidedly inferior to the one which popularized the play here. Mr. Robson, of course, was the same Bertie, but not another one of the cast touched the standard of excellence achieved by his particular predecessor in the part. Julia Marlowe opened 24 in As You Like It, with Eben Plympton as leading man, and several old Boston favorites in the cast, among them Ian Robertson and C. Leslie Allen, both former members of the Museum co.

Wilson Barrett is at the Boston this week. Ben-My-Chree is billed for every night except 25, when The Silver King will be presented. A special performance is announced for afternoon of 26, when three pieces, A Clerical Error, Chatterton and The Miser will be presented.

Maudie Banks made her reappearance upon the stage 24 at the Grand Opera House before one of the most fashionable and select audiences of the season. Her piece, Joan of Arc, has been to some extent rewritten, and during her long vacation Miss Banks studied and worked assiduously. The staging and costuming is costly and elaborate. Forrest Robinson, Miss Banks' support, is a careful and able actor, and the co. is far stronger as a whole than that of a year ago.

The London Gaity co. is in its last week at the Tremont. The season has been remarkably successful, and Faust Up to Date would easily run the remainder of the season.

Gunter's Mr. Barnes of New York is the attraction at the Globe week of 24.

The Salvini season at the Park comes to a close 29. The week's programme includes Samson, Othello and The Outlaw.

The Museum patrons still have All the Comforts of a Home.

The Dear Irish Boy is at the Howard week of 24 with Dan McCarthy and Gus Reynolds in the cast.

A month ago the Transcript of this city, opened a subscription memorial fund, to be called the Mrs. Vincent Hospital Fund, in honor of that lamented lady, for so many years a member of the Museum co. Ten days later the Herald opened a similar subscription, and the two papers have to date raised over \$7,500. The money is to be applied to the support of free beds in hospitals for poor girls. The example has been catching. Benefits are announced at the Museum and Globe in aid of the enterprise, and a fair is also to be held in its behalf. The Museum benefit is set down for April 24.

Another benefit is that of the Elks, which takes place at the Boston Theatre 27. The number of volunteers has been so great that the management has decided to begin the entertainment at 11 o'clock in the forenoon. Every co. in the city will be represented with many outsiders. Among the latter George Thatcher, who is with the Howard Athenaeum Specialty co. in Philadelphia, will play in that city Wednesday night, do his "specialty" at the benefit, and reach Philadelphia again in time to take part in the performance Thursday night.

Manager W. R. Hayden, of the Robson co., submitted to a severe surgical operation a few days ago from the effects of which he is rapidly recovering. It was for the removal of the right sub-maxillary gland which had become highly inflamed and suppurated.

## ST. LOUIS.

Herrmann's Transatlantic Vaudeville co. did a big business at the Olympic Theatre week ending 22. All the artists participating did splendid work, but Drewy made the hit of the engagement. His work as "shadow graphist" was particularly clever and entertaining. Gus Williams was also a drawing card, and his song, "Up Went Guggenheimer," had to be repeated at every performance until he was obliged to ask the indulgence of the audience. Richard Mansfield week of 24.

J. B. Polk in The Silent Partner did well at the Grand Opera House week ending 22. Mr. Polk's comedy work was perfect, and his co. gave him able support. Boston Ideals week of 24.

The return engagement of Nat. Goodwin in A Gold Mine at Pope's Theatre week ending 22 drew crowded houses. Donnelly and Girard in Natural Gas week of 24.

Lillian Lewis did a good business at the People's Theatre week of 17. Miss Lewis' repertoire included As In a Looking Glass, Article 47, The New Magdalen, and Camille. Lizzie Evans week of 24.

Notwithstanding the age of The Silver King, it drew well at the Standard Theatre week ending 22. The play was well mounted, had fine scenery and was well acted. Marland Clarke was very good as Winfred Denver. Hardie and Von Leer in On the Frontier week of 24.

The benefit to Bud Mantz, assistant treasurer of the Olympic Theatre, drew an immense audience 15 with Herrmann's Transatlantic as the attraction.

## ALABAMA.

**MOBILE.**—MOBILE THEATRE (J. T. Thompson, manager): Kate Castleton, Boston Ideal Opera co., all did good business week ending 24.

**NEW DECATUR.**—INSTITUTE HALL (William Rich, manager): Walter Emerson's Boston Stars gave a pleasing performance 20.

**TUSCALOOSA.**—ACADEMY OF MUSIC (J. G. Brady, manager): Mrs. George Knight in Over the Garden Wall to a small audience 14.

**MONTGOMERY.**—THEATRE (Geo. F. McDonald, manager): Lewis Maclean 27; business moderate.

**BIRMINGHAM.**—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Baldwin's Dramatic co., supporting Fred McVillie to splendid business 17-19. Presenting Queen's Evidence, Kathleen Macarone and Danites, Mrs. Geo. S. Knight in Over the Garden Wall 20, to fair business. The audiences were well pleased by the performances.

## ARKANSAS.

**NOT SPRING.**—OPERA HOUSE (J. W. Van Vleet, manager): James O'Neill's first presentation in this city of Monte Cristo was artistically and financially successful. Support not strong. W. H. Power's co. in The Pirates' Well drew large house 20 and gave satisfaction. Hanson's Pantasma 21, 22 to good houses. Patti Rosa in Margery Daw and Love and Duty 23, 24 to pleased audiences. Lizzie Evans in The Buckeye and Our Angel 25, 26 to good houses.

**FORT SMITH.**—GRAND OPERA HOUSE (George Tilles, manager): Dan Mason in A Clean Sweep to poor business 15; rather boisterous but amusing play. Hanson's Pantasma (co. B) to large and well pleased audiences 17-19.

## CALIFORNIA.

**SACRAMENTO.**—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Maggie Mitchell in Ray and Fanchon 24 to good business. Aronson's Casino Opera co. in Erminie and Madly 25, 26 crowded audiences. A Hole in the Ground 27, 28 to good-sized audiences. Tin Soldier 29, 30; James O'Neill 21, 22; James Boyle O'Neill 23, 24; Frederick Warde 25; Cleveland's Minstrels 26, 27.

**TULARE.**—LIBRARY HALL (C. F. Hall, manager): Zamblo, a magician, gave a good entertainment to remunerative business 10-12.—ITEM: The management of Library Hall are getting estimates on the hall and a large and commodious stage, besides increasing the seating capacity about 100. This will be supplying a long-felt want and will offer some inducement to attractions of the better class.

**LOS ANGELES.**—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Frederick Warde 25, 26; A Hole in the Ground 20-22.

**SAN JOSE.**—CALIFORNIA THEATRE (C. J. Martin, manager): A Hole in the Ground to a packed house 10.

## COLORADO.

**DENVER.**—Shenandoah closed a brilliant engagement at the Tabor, week ending 15. The popularity of the play must be exceedingly satisfactory to those connected with it. Miss Haswell, daughter of a former resident of Denver, was prominently cast, and deserved the recognition she received. The Bostonians have excellent prospects for a lucrative week. They opened to a big house 17. Stetson's U. T. C. occupied the Metropolitan, first half of week ending 15, and Sarandine D'Albert Concert co. the last half. The latter attraction was well patronized, though business could have been better. Juch Opera co. week of 24.

**COLORADO SPRINGS.**—OPERA HOUSE (S. N. Nye, manager): James O'Neill presented Monte Cristo to S. R. O. 14.

**LEADVILLE.**—TAMOR OPERA HOUSE (J. R. Cragg, manager): James O'Neill in Monte Cristo 23, at advanced prices, to a packed house. Performance gave general satisfaction. Evangelize 17, 18 to large and well pleased audience. Hyers Sisters in Out of Bondage 22; Sprague's Social Session co. 24, 27.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bannell, manager): Boston Symphony co. to one of the largest and most fashionable audiences of the season 17. Disney in The Seven Ages packed the house 20-22.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): The Old Homestead with Archie Boyd as Joshua Whitcomb played 17-19 and matinee to S. R. O. On the second night all the seats were sold for the last two performances. The White Slave to fair business 20-22.—GRAND OPERA HOUSE (G. B. Bannell, manager): P. F. Baker in The Emigrant and Chris and Lena to big houses 17-19. The singing and dancing of Little Irene brought down the house. Nelson's comb. drew full house 20-22.—ITEMS: Preparations are going on at the Hyperion Theatre to give the employees a big benefit to take place April 6.—Ullie Akerstrom's severe illness prevented her from filling her date 25, 26, but Ferguson and Mack filled her time in this city.

**MERIDEN.**—DELEVAN OPERA HOUSE (T. H. Delevan, manager): Daniel Sully in Daddy Nolan to a good-sized and well-pleased audience 17. Hands Across the Sea to good business 19, and return date booked.

**BIRMINGHAM.**—STERLING OPERA HOUSE (Jean Jacques, proprietor): Passion's Slave 15 and Dan Sully 18, both to fair business.

**MYSTIC.**—OPERA HOUSE (Ira W. Jackson, manager): Peck's Bad Boy co. 10; severe snow storm and a light house Harry Crandall as the Grocery Man gave entire satisfaction.

**HARTFORD.**—OPERA HOUSE (F. F. Proctor, manager): Disney's Seven Ages played to big business 17-19 and matinee at advanced prices. The Old Homestead 20-22.

**WATERBURY.**—JACOBS OPERA HOUSE: Hands Across the Sea filled the house 17, 18. Dan Sully in Daddy Nolan 19 had a small audience, but one that thoroughly enjoyed the performance. Streets of New York to good business 24.

## DELAWARE.

**WILMINGTON.**—PROCTOR'S GRAND OPERA HOUSE (Proctor and Soulier, managers): Ullie Akerstrom was to have appeared here 17-19, but, owing to very serious illness, she has been prostrated at her home in this city all the week. She has been unable to leave her bed, and has had to cancel her immediate dates. McCarthy's Mishaps to fair audiences 20-22.

## DISTRICT OF COLUMBIA.

**WASHINGTON.**—Kralffy's Water Queen drew fairly at Alhambra's. The Casino Opera co. will give Nady, Erminie and Drum Major week of 24. Louis James 21. Rosina Vokes and her clever co. drew fair house in Honor Bound, My Milliner's Bill, Pantomime Rehearsal, Game of Cards, Circus Rider and Rough Diamond. Little Lord Fauntleroy week of 24; Midnight Bell 21. Carles L. Ellis in Casper, the Yodler to good houses at Harris's. Passion's Slave week of 24. Irwin Brothers, week of 24. Kermans. Ada Henry 21. The George Wilton Minstrels did a good business at Lincoln Music Hall 17-19. American Composers' Concert 24, under the direction of Frank Van Der Stucken.

## FLORIDA.

**JACKSONVILLE.**—PARK OPERA HOUSE (J. D. Burbridge, manager): Kate Putnam in Honor Bound and Erma the Elf 14, 15 to good business. MacCollin Opera co. in Fakir and King's Musketeers 16, 20 to good and appreciative audiences. Co. good. Two Old Cronies 25.

## GEORGIA.

**AMERICUS.**—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): Kate Castleton in Paper Doll to good business 20. Katie Putnam was to have appeared 20, but owing to illness at New Orleans her manager wired that she could not fill her engagement. Every seat had been sold for her performance.

**THOMASVILLE.**—OPERA HOUSE (J. W. Reid, manager): Katie Putnam presented Honor Bound to a crowded house 15. Miss Putnam, who is a special favorite here, received an ovation.

## ILLINOIS.

**BLOOMINGTON.**—DUBLEY THEATRE (Patty

and Boken, managers): J. B. Polk in The Silent Partner to an appreciative audience 17. The Pirates' Well to a fair house 18. Kelly's Expectations booked for 17, disbanded before reaching here. On the Frontier 20; True Irish Hearts 24.

**CHAMPAIGN.**—WALKER OPERA HOUSE (G. L. Nelson, manager): The Andrews' Opera co. gave La Mascotte to a large audience 17. Beach and Bowers' Minstrels 20.—ITEM: The inside members of Andrews' Opera co. traveled through the country on bicycles, making about forty or fifty miles a day during good weather.

**DECATUR.**—GRAND OPERA HOUSE (F. W. Haines, manager): Fanny Davenport 22 gave an abbreviated presentation of La Toaca. The piece was hurried through in order to catch a train leaving here for Evansville, Ind., at 9:30; fair house at advanced prices. A Legal Wreck to empty seats 24. Nat Goodwin 25 in A Gold Mine to a fair-sized and well-pleased audience.

**DANVILLE.**—GRAND OPERA HOUSE (Wm. Stewart, manager): Carleton Opera co. in The Brigands to a crowded house 17. Beach and Bowers' Minstrels to good business 20.

**DIXON.**—OPERA HOUSE (A. E. Truman, manager): The Frye Concert co. gave every pleasing entertainment 14. Business large.

**ELGIN.**—DU BOIS OPERA HOUSE (Swan and Jencks, managers): Dan McCarthy in True Irish Hearts to fair business 24.

**FREEPORT.**—GERMANIA HALL (H. J. Mough, manager): The Noble Outcast to a fair-sized audience 24.

**GALESBURG.**—NEW OPERA HOUSE (W. P. Bailey, manager): Margaret Mather in Gretchen 24; large advance sale. Charles Arnold in Hans the Boatman 26.

**JOLIET.**—OPERA HOUSE (R. L. Allen, manager): Roland Reed in The Woman Hater 19 to one of the largest houses of the season.

**MONROVIE.**—OPERA HOUSE (C. Shultz, manager): Kirmess to good business 20, 21. Margaret 22.—ITEM: Frank Young, advance agent of the Mather co., was in the city 15. Mr. Young is a Monmouth boy, and his old friends greeted him warmly during his stay here.

**MOLINE.**—WAGNER'S OPERA HOUSE (R. G. Cledonin, manager): Enoch Arden 13; excellent performance and good business. A Soap Bubble 17; good business. W. C. Comp's Equiscartulum 24-26.—KNOWLES' HALL: Royal Hand Bell-Ringers 13 gave a very satisfactory performance to S. R. O.

**OTTAWA.**—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): A large and fashionable audience greeted the Andrews' Opera co. 14 in Erminie. Owing to a misunderstanding as to dates, the Andrews co. remained 15 and presented Falke to another large audience. Wilber Comedy co. to medium business week ending 23.

**QUINCY.**—OPERA HOUSE (I. Schoeneman, manager): Nat Goodwin and an excellent co. appeared in A Gold Mine to a very large house. The Fat Men's Club to a moderate house 18. Marie Heath, who joined this co. within the past week, made a distinct hit. Lillian Lewis 26. Pearl of Pekin 27.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): The Weber Concert co., assisted by Master Blatchford Kavanagh of Chicago, matinee and evening 13 to crowded houses. Roland Reed pleased a good house in The Woman Hater 17.

**STERLING.**—ACADEMY OF MUSIC (E. H. Purcell, manager): Enoch Arden to a good house 14.

**SPRINGFIELD.**—CHATTERTON OPERA HOUSE (John H. Freeman, manager): A Legal Wreck to a fair audience 15. The co. cut the performance in order to catch a 9 o'clock train for Kansas City. The Fat Men's Club to a tophavny house 17.—ITEM: Florence Marinar and Esther Williams left the Legal Wreck co. and returned to New York. They were replaced by Richard Baker and Fannie Stevens. Edith Clark (Baby Bess) of The Fat Men's Club left that co. and has gone to St. Louis for a short rest. Carrie Lambert, the subterfuge of the Snow Brothers' Town Lots co., is in town, organizing a co. under the management of A. H. Schlanger.

**STRAVOR.**—PLUM OPERA HOUSE (I. E. Williams, manager): Keller 15 in a very interesting entertainment to a fair-sized audience. Frankie Jones' co. in repertoire 20-22. Large and satisfied audiences.

## INDIANA.

**INDIANAPOLIS.**—ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): The S. R. O. sign was displayed during the Clara Morris engagement 17-19. Miss Morris appeared in L'Article 47. Rene De Mury and Camille. The co. also presented Still Waters Run Deep for the first time, and considering that it was the first presentation of that play, they did very well. Messrs. Colville, Coring and Miss Willets scored hits. Edward Hanford and co. presented The Shamrock 17 to good business.

**BIRMINGHAM.**—ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): A vaudeville and athletic comb., headed by Milt Barlow, did light business 17-19. Sarandine and D'Albert 20.—PARK THEATRE (Dickson and Talbot, managers): The Shanty Queen was presented during the week ending 22, and was rewarded with good houses. Enoch Arden 24.—ITEM: Joseph Gordon, formerly treasurer of the Park, has joined A Legal Wreck co. as press agent. Ruth Carpenter of this city, late of Roland Reed's co., has joined Julia Marlowe's co.—J. H. Lane, formerly manager for J. H. Gilmore and Theodore Thomas, was here 17 in the interest of the Strauss' Orchestra.

**EVANSVILLE.**—THE GRAND M. J. Bray, Jr., manager: Spider and Fly to a packed house 17. Performance mediocre. Herrmann's Vandevilles 24.—ITEM: Donald Downie week 17-22 in a series of illustrated lectures. Mr. Downie deserved better patronage than he received. The Kindergarten 23.

**TERRE HAUTE.**—OPERA HOUSE (Wilson Naylor, manager): Downie's Illustrated Lectures week of 10 to fair houses. Carleton Opera co. in The Brigands 24 to a large audience, giving a good performance. Spider's Web 25 to a packed house. Edgar Selden, supported by Laura Hurt, presented Will o' the Wisp to a fair house 26, giving a very satisfactory performance.

**GOSHEN.**—OPERA HOUSE (Rogers and Krutz, managers): Eunice Goodrich co. week ending 15 to fair business.

**PERU.**—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Chip o' the Old Block to a small house 17. Andrews Opera co. in Erminie gave a satisfactory performance to a fair audience 20.

**CRAWFORDSVILLE.**—MUSIC HALL (Lentle Davis, manager): Frank Mayo in Nordeck 11 pleased a large audience. Carleton Opera co. 19.

**LA PORTE.**—HALL'S OPERA HOUSE (W. C. Miller, manager): Chip o' the Old Block to a large audience 14.

**MARION.**—SWEETNER'S OPERA HOUSE (E. C. Middleton, manager): Higgins' Concert co. gave a pleasing entertainment to a good house 15.

**GREENSBURG.**—GRAND OPERA HOUSE (G. H. Dunn, manager): Hanley's Wild Goose Chase to good business 17. Kindergarten 21.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gotta, manager): Kindergarten to a large audience, despite the rain-storm, 24.—SCHWARTZKOPF'S OPERA HOUSE: Gavett and Burbank's She co. 25 to an audience of about forty people. A Wild Goose Chase 26.

**LAFAYETTE.**—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Frank Mayo in Nordeck 13 to good business. Edgar Selden in Will o' the Wisp 14, 15 to fair business.

**KOKOMO.**—OPERA HOUSE (Howard E. Henderson, manager): Devil's Mine 20 to fair business. True Irish Hearts 27.

**FORT WAYNE.**—MASONIC TEMPLE (I. H. Simonson, manager): Legal Wreck co. gave an indifferent performance to a small house 12. Murray and Murphy to a meagre audience 14. Edgar Selden in Will o' the Wisp had moderate house 17.—ITEM: Edgar Selden and co. were banqueted at the club rooms of the Fort Wayne Amateur Athletic Association after the performance 17. The occasion was a very enjoyable one.

## IOWA.

**DUBUQUE.**—OPERA HOUSE (Dugan and Walker, managers): Stetson's U. T. C. to S. R. O. 13. Hans the Boatman to a fair house 19.

**OTTUMWA.**—OTTUMWA GRAND OPERA HOUSE (Edward Goodman, manager): Pat Rooney in Pat's

New Wardrobe to good business 17.—TURNER OPERA HOUSE: Aiden Benedict supported by Frances Field and an excellent co. in Fabio Romani to fair business 19.

**IOWA CITY.**—OPERA HOUSE (J. N. Coldren, manager): Newton Beers in Enoch Arden, to a small house 14. Co. gave a very poor performance and the scenery was not what they had advertised. Charles Arnold in Hans the Boatman, pledges a return engagement 21. A large house is assured from the advance sale of seats.—ITEM: M. J. Pendleton, formerly a well known actor, who, since retiring from the stage, has made this city his home, has removed to Salt Lake City. Mr. Pendleton always has a warm place in his heart for members of the profession, and many of them have enjoyed the hospitality of himself and his estimable wife during their visits here. Success to him.

**MARSHALLTOWN.**—THE ODEON (H. J. Howe, manager): The convert co., headed by young Blatchford Kavanagh, drew a crowded house 18 and gave a satisfactory entertainment.

**OSKALOOSA.**—MASONIC OPERA HOUSE (G. N. Beecher, manager): John Dillon in Wanted the Earth, pleased a large audience 20. Newton Beers in Enoch Arden to good business.

**COUNCIL BLUFFS.**—DOHARTY OPERA HOUSE (John Doherty, proprietor): Aiden Benedict's Fabio Romani to good business 14. Hyde's Star Specialty co. to a fair house 17. The Pat Rooney co., which played here 9, canceled all intermediate dates on account of Mr. Rooney's illness. The co. remained here until 15 when it started for San Francisco.

**ATLANTIC.**—OPERA HOUSE (L. L. Tilden, manager): Halliday's Minstrels to fair business 11. Poor entertainment. Aiden Benedict in Fabio Romani to a large and well-pleased audience. A Soap Bubble 24.

**KOKUK.**—KOKUK OPERA HOUSE (D. L. Hughes, manager): Amateurs gave a successful presentation of Brian Boru 17, to a crowded house. Aiden Benedict in Fabio Romani 20. Charles Arnold in Hans the Boatman 25. Pearl of Pekin 26.

**BOONE.**—PHIPPS' THEATRE (Charles E. Phipps, manager): Newton Beers pleased a large audience with Enoch Arden 24. Clara Louise Kellogg 25; Soap Bubble 26.

**INDEPENDENCE.**—KING'S OPERA HOUSE (Charles King, manager): John Dillon, to a good house 24.—ITEM: John Flarey recently joined the John Dillon co. as business manager and treasurer. Ella Miller, late of P. F. Baker's co., has joined the Dillon co. Miss Miller is making quite a hit in the sourette roles with that organization.

**DES MOINES.**—GRAND OPERA HOUSE (W. W. Moore, manager): Aiden Benedict in Fabio Romani to good business 17. George Kennan's lecture on "Siberia" 19, 20; Clara Louise Kellogg's Opera co. 24.—FOSTER'S OPERA HOUSE (William Foster, manager): Mrs. Dr. L. Potts lectured 20-23 before crowded houses. Pat Rooney Comedy co. to good business 15. Newton Beers in Enoch Arden drew good houses matinee and evening 17.—CAPITAL CITY OPERA HOUSE (J. S. Connelly, manager): Spooner Comedy co. was again here week of 10.

**CEDAR RAPIDS.**—GREEN'S OPERA HOUSE (P. A. Simmons, manager): J. B. Polk in The Silent Partner to a fair business 10; fine performance and strong co. May Nevada co. 12 to light business, John Dillon in Wanted the Earth to large and well pleased audience 15.

## KANSAS.

**WICHITA.**—OPERA HOUSE (L. M. Crawford, manager): Pearl of Pekin drew a good house 17 at advanced prices.—ITEM: Prices were advanced to \$1.50, \$2.50, \$4, 75c, and 50c for The Pearl of Pekin, and there was much grumbling in consequence, but Manager Crawford says it had to be done in order to get the co. to play here. Quite a number attended the performance from adjoining towns.

**LEAVENWORTH.**—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The California Opera co. in Said Pasha to an excellent house 17. Pearl of Pekin 19; A Bunch of Keys 25; We, Us and Co. 29.

**ATCHISON.**—PRICE'S OPERA HOUSE (L. M. Crawford, manager): This house has been closed for three weeks while it was undergoing repairs. It was reopened by the California Opera co. in Said Pasha to fair business.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): A Possible Case 20, 21 to inadequate patronage owing probably to the cold and very disagreeable weather. Bunch of Keys 17; Pearl of Pekin 18.—GRAND OPERA HOUSE (C. F. Kendall, manager): The Messiah, under Prof. Craven's leadership, was given by the members of our Festival Chorus 11, 12 to very large houses.

## KENTUCKY.

**OWENSBORO.**—TEMPLE THEATRE (Morton Watkins and co., managers): Boston Stars to a good house 17. The co. was well received.—ITEM: Fanny Davenport was billed here for 14. On the morning of 13 Miss Davenport telegraphed, p. temporarily refusing to come here, alleging as an excuse the uncertainty of reaching this place and Lexington, Ky., on the following night. Nearly \$500 worth of tickets had been sold, and the house would have netted from \$500 to \$600. Manager Watkins, naturally averse to disappointing our theatergoers, used every means in his power to induce Miss Davenport to come from Evansville, even going so far as to induce President McCracken of the L. & N. St. L. and T. R. R. to tender her his private car, and also making arrangements for her to reach Lexington, Ky., in time. All persuasion, however, was futile, as Miss Davenport positively refused to come here. This, together with the fact that some ten years ago Miss Davenport refused to play here but was forced to appear and shamefully aligned the performance, has created considerable ill feeling toward her in this city. It is said that Manager Watkins intends bringing suit for damages.

**LEXINGTON.**—OPERA HOUSE (Scott and Harro, managers): Fanny Davenport presented La Toaca to a large and fashionable audience 15. Prof. Busto's trained horses to fair business week ending 25.

**GEORGETOWN.**—BARLOW'S OPERA HOUSE (J. W. Keller, manager): Fitzpatrick's Spectacular Rip Van Winkle to a fair audience 14.

## LOUISIANA.

**SHREVEPORT.**—LA GRAND OPERA HOUSE (L. M. Carter, manager): Primrose and West's Minstrels to good business 13, although the rain poured down in torrents. Jennie Calfe played for the benefit of Elks Lodge, No. 124, of Shreveport, 13 and drew a large audience. Patti Rosa to fair business 17. St. Felix Sisters 20.

## MAINE.

**PORTLAND.**—THEATRE (C. H. Newell, manager): Rents-Santley comb. to a good-sized house 24. Fleming's co. in Around the World in Eighty Days 20-22.

## MASSACHUSETTS.

**CHELSEA.**—ACADEMY OF MUSIC (James B. Field, manager): Frederic Bryton in Forgiven gave an excellent performance to a good house 24. His support is fine.—ITEM: Mr. Field will retain the management of this house the remainder of the season.

**WESTFIELD.**—OPERA HOUSE (P. W. Howe, manager): Leland F. Powers presented David Garrick to a large and appreciative audience 14. The Carl Piers Concert co. 19, owing to the blizzard had a limited attendance. Good entertainment.

**SALEM.**—MECHANICS' HALL (Andrew, Moulton and Johnson, managers): Frederic Bryton in Forgiven to a good house 17. Boston Opera Comique co. in "Who's Who?" 25; Annie Paisley 24.



... **Peck's Bad Boy** to a well filled



House 15. Kittle Rhoads in repertoire to good business at popular prices week of 17.—ITEM: Donnelly and Girard in Natural Gas had a crowded house 13 at advanced prices.

**OIL CITY.**—OPERA HOUSE (Wagner and Reis, managers): Robert Downing in The Gladiator to fair business 15. Graun's Comic Opera co. in Amorita to moderate business. Good satisfaction. Frank Payne 21.

**LANSFORD.**—OPERA HOUSE (James W. Malloy, manager): E. P. Sullivan and Rose Stahl did not draw as large houses in Ingomar 17, 18 as their excellent work deserved. Go-Won-Go Mohawk to S. R. O. 20. Gilbert and Dickson's She 27.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Robert Downing 21. Lagardere 27.—OPERA HOUSE (C. F. Kaetzer, manager for ladies): Grace Emmet in Suspicion to fair business 15. Leono Brothers in repertoire week ending 20 to moderate business.

**WABASH.**—LIBERTY HALL (W. A. Aichelder, manager): John Grant Opera co. in The Brigands 21. Large and well pleased audience. R. D. MacLean and Marie Prusoff in Richard III. 21; large house. Fine performance. Frank Mayo 26.

**SHAMONK.**—O. A. R. OPERA HOUSE (John P. Galt, manager): John Fay Palmer in The Last Days of Pompeii to light business 17. Edwin Arden in Barred Out made his first appearance at this house 20 to a small but highly delighted audience. He received three curtain calls. Held by the Enemy 27; Kittle's Water Queen 27.

**TITUSVILLE.**—OPERA HOUSE (I. C. Edmondson, manager): Robert Downing in The Gladiator to fair business 15. Jules Graun Opera co. 21 in Amorita to fair-sized audience. Mrs. Jeannette Miller lectured afternoon of 20 on "Women's Dress Reform" to one of the largest audiences that ever gathered in the Opera House. The proceeds were for the benefit of the local High School.

**WILLIAMSPORT.**—ACADEMY OF MUSIC (William G. Elliot, proprietor): Francesca Redding co. week of 17 to fair business. Charles T. Ellis 27.

**YORK.**—OPERA HOUSE (R. C. Penta, manager): Charles T. Ellis in Casper, the Yodler, to a packed house 15. General satisfaction. Little Lord Fauntleroy 19.

**GREENSBURG.**—LOUISON OPERA HOUSE (G. Hamstris, manager): Royce and Leland's Musical Opera co. to light business 18. Good entertainment. Lily Clay's Gaiety co. 26; Grace Emmet 27; Mattie Vickers 28; Nellie McHenry 29.

## RHODE ISLAND.

**PROVIDENCE.**—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Kajanka did very good business during week ending 22. Brass Monkey and The Corsair week of 24.—GAIETY THEATRE (H. B. Keith, manager): Richard Golden in Old Jed Protty filled the house nightly week of 17. The Nelson comb. week of 24.

**NEWPORT.**—OPERA HOUSE (H. Bull, manager): Effie Kilsler and a good co. gave an excellent performance in The Governor to a medium house 19, which was a stormy night. Frederic Bryton in Fortiven received several bouquets from a good house 21. Maud Hall was very good. Belle Barlow was to have played Article 47 on 21 but cancelled, as she is not yet ready with the piece. Rents-Santley comb. 27.

## SOUTH DAKOTA.

**SIOUX FALLS.**—GRAND OPERA HOUSE (S. M. Blar, manager): Rusco and Swift's U. T. C. to good business 12. Billy Casad's Minstrels 13 to the largest business of the season; receipts \$300.

## TENNESSEE.

**NASHVILLE.**—THE VENDOME (I. O. Wilson, manager): The Boston Ideal drew good houses 17, 19. Sarasate-D'Albert Concert 27.—THE GRAND (Emma Warner, manager): St. Patrick's eve was presented by amateurs 17 to a packed house. Kathleen Macourteen and The Silver King remainder of the week by the stock co. to large houses.—THE MASQUE (Hoy and Southern, managers): The attendance was fair throughout the week. The stock co. presented The Irish-American 17-19 and The Sea of Ice 20.

**CLARKSVILLE.**—ELDER'S OPERA HOUSE (James T. Wood, manager): Beach and Bowers' Minstrels to good business 10.

**MEMPHIS.**—MEMPHIS THEATRE (Hills Leubria, manager): A Dark Secret co. closed a fairly remunerative engagement of five nights 4. Wailes of Sin 24, 26.—ITEM: Joseph Spears, treasurer and assistant manager of the theatre, will have a benefit at, for which every seat is already sold.

## TEXAS.

**SALVESTON.**—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Charlotte Thompson in Jane Eyre attracted a good-sized audience 17. Good co. Wailes of New York 18, 19.—ITEM: George H. Walker, treasurer of the Tremont, will have his annual benefit 29 with the St. Felix Sisters as the attraction.

**WACO.**—OPERA HOUSE (J. P. Garland, manager): Primrose and West's Minstrels 17 to S. R. O. Leona Dochstader in his topical songs and specialties took the house by storm. "Appear Love at the Window," a ballad sung by J. H. Davis, was warmly received. Little Evans in The Buckeye to a large and fashionable audience 12. Co. and performance good.

**AUSTIN.**—MILLET'S OPERA HOUSE (C. F. Millet, manager): Millet's trained dogs to good houses 14, 15. Little's World to a good house 17. Performance in keeping with the house.

**FORT WORTH.**—OPERA HOUSE (George H. Dashwood, manager): Michael Strogoff was presented by the Routledge co. to a fair house, but gave an excellent performance. Mrs. Kendall played a return engagement 11 to A Pair of Kids to a large audience. General satisfaction. The St. Felix Sisters presented their musical comedy, A Royal Hand, to a fair house 12, and gave a very satisfactory performance. Little Evans, supported by a good co., appeared 13 in The Buckeye to a full house. Manager Dashwood induced them to stay 14, when they presented Our Angel to a good-sized audience. Everybody pleased.—Routledge's Michael Strogoff co. disbanded here. They are waiting for new people, when they expect to start on the road again.

**CORPUS CHRISTI.**—CORPUS CHRISTI OPERA HOUSE (L. C. Bowers, manager): Jennie Holman week ending 22 at popular prices.—ITEM: R. Costa, formerly correspondent for THE DRAMATIC MIRROR at Marshall, Tex., was married 12 to Miss Minnie Frank of this city. Mr. Costa has taken up his permanent residence in this city.

**BEAUMONT.**—CROSBY OPERA HOUSE (John B. Goodhue, manager): Charlotte Thompson in East Lynne 12. The rain fell in torrents, and the house was not filled as it would have been otherwise, but those present were amply repaid for braving the storm, as Miss Thompson did not abate her efforts in the least or fail to realize the expectations of our theatregoers.

**TEMPLE.**—BIJOU OPERA HOUSE (Joe Radd, manager): Little Evans in The Buckeye to a large and enthusiastic audience 10. Annie Burton to small houses week of 11 in Dad's Girl. New Sea of Ice, etc.

**MCKINNEY.**—HEARD'S OPERA HOUSE (J. Shaina, manager): St. Felix Sisters in A Royal Hand gave a good performance to a small audience 13. Jennie Holman week of 17 opened in Mother and Son.

**EL PASO.**—MYERS OPERA HOUSE (J. J. Stewart, manager): Hyer Sisters gave a fair presentation of Out of Bondage to a good house 12.

**DALLAS.**—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): Primrose and West's Minstrels 12 to S. R. O. Good performance. St. Felix Sisters to fair business 14, 15.

**TAYLOR.**—OPERA HOUSE (Talley and Meade, managers): J. Z. Little's World to a good house 12. Audience well pleased.

## UTAH.

**SALT LAKE CITY.**—GRAND OPERA HOUSE (W. J. Burgess, manager): The humorous skit, A Social Session was presented 12-14 to good houses.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): J. C. Stewart's Two Johns to good business 21.

**SUTLAND.**—RUTLAND OPERA HOUSE (A. W. Hig-

gins, manager): King's Fool to a large and well pleased audience 12.

## VIRGINIA.

**ALEXANDRIA.**—LANNON'S OPERA HOUSE (J. M. Hill, manager): Daniel Boone to fair business 13. Mattie Vickers 21.

**DANVILLE.**—ACADEMY OF MUSIC (Neal and Gerst, managers): Hattie Bernard-Chase to a fair house 10. Bristol's horses 11, 12. Mattie Vickers to rather a small audience 13. McCarthy's Mishaps 19; Zeno 20.

**ROANOKE.**—OPERA HOUSE (C. W. Becker, manager): Mattie Vickers 14, 15 to large and highly pleased audience. McCarthy's Mishaps to big business 17. Solo turned people away 18.

**STAUNTON.**—STAUNTON OPERA HOUSE (W. L. Oliver, manager): Hattie Bernard-Chase on gave a pleasing performance to a large house 18. George Wilson's Minstrels 21; Mattie Vickers 24.

**RICHMOND.**—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Mattie Vickers 17-19; small houses. George Wilson's Minstrels 21, 22. Katie Putnam 31.

## WASHINGTON.

**TACOMA.**—TACOMA THEATRE (John W. Hanna, manager): The Great Metropolis to small houses 10-12; George Francis Train to a large audience 13, prior to embarking on a trip around the world in sixty days.—ALMA OPERA HOUSE (J. M. Junnett, manager): Mendelssohn Quintette Club to good houses 11, 12.

## WEST VIRGINIA.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): Charles A. Gardner in Fatherland to light business 15.—GRAND OPERA HOUSE (O. C. Genter, manager): Nisson's Wild Oats on 20-21 fair business.

## WISCONSIN.

**MILWAUKEE.**—GRAND OPERA HOUSE (Sherman Brown, manager): Cleveland's Minstrels 15 drew two large houses, and gave very satisfactory performance. Hattie Bernard-Chase played Gretchen, Honeywagon, Kossie and Juliet, and As You Like It to good business 17-19. Miss Mather does not impress one as having made much progress artistically, and her co. certainly is not up to the standard. J. B. Studier and Eugene Jepson are the only two of the cast that are at all satisfactory.—BIJOU (Jacob Litt, manager): Corinne opened 17 in Arcadia to an overflowing house, and several times during the week the S. R. O. sign was visible. The performance gave entire satisfaction, and while it contains little merit as a literary production, it furnishes much to be enjoyed by eye and ear. Verona Jarboe 24.—STANDARD (Miller and Nicolai, managers): Rusco and Swift's U. T. C. opened 16 to large attendance and business continued good during the week. Performance gave fair satisfaction.

**SELOIT.**—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Hattie's horses and dogs to fair houses 14, 15. Good entertainment.

**MADISON.**—TURNER HALL (T. J. Suhr, manager): Wilson Theatre co. produced The Planter's Wife, Pearl of Savoy, Inshaven, Galley Slave, etc., to full houses nightly week of 17 at 10c, 20c, and 30c.—ITEM: The New Fuller Opera House will be opened with Daniel Frohman's Prince and Pauper on April 7.

**POND DU LAC.**—CRESCENT OPERA HOUSE (P. B. Haber, manager): Sutton's U. T. C. to a good house 19. Stetson's U. T. C. 24.

**EAU CLAIRE.**—GRAND OPERA HOUSE (C. W. Spaulding, Jr., manager): The Grand Opera House was packed to the doors by Cleveland's Minstrels 14. Stetson's U. T. C. 20 and 21.

**LA CROSSE.**—LA CROSSE THEATRE (F. H. Hankerson, manager): Charles Arnold in Hans the Boatman to fair business 17. Pat Rooney played a good sized audience 20.

## CANADA.

**BROCKVILLE.**—GRAND OPERA HOUSE (G. T. Palford, manager): Eugene A. McDowell's co. 17-19 to good business. Mr. and Mrs. McDowell are great favorites here. Their support is excellent. Julia Arthur deserves special mention for her Vere Herbert in Notha.—ITEM: The McDowell co. close their present season in Peterboro. I was informed that it has been the most successful that Mr. McDowell had had for some years. They open in Quebec April 7 for a run, after which they will go to Toronto for eight weeks as a stock co.

**LONDON.**—GRAND OPERA HOUSE (Frank Kirchner, manager): McKee Rankin played to average business in The Runaway Wife matinee and evening 15. James Reilly to a fair house in The Broommaker of Caribaid 19.

**MONTREAL.**—The Conried Opera co. gave The King's Fool and The Gipsy Baron at the Academy to good business week ending 22. A. M. Palmer's Jim the Penman co. week of 24. Oliver Doud Byron presented Across the Continent at the Theatre Royal. Mr. Byron, an old favorite in Montreal, and pretty sure to prove a drawing card. Two Johns' co. week of 24.

**HAMILTON.**—GRAND OPERA HOUSE (Thomas Reche, manager): A. M. Palmer's co. in Jim the Penman gave two performances 15 to fair-sized houses. A top-heavy house greeted James Reilly on his first appearance in this city in The Broommaker of Caribaid. The piece is a very fair specimen of the kind, and gives Mr. Reilly good scope for showing his talent as a German dialect comedian. Little Lord Fauntleroy 20, 21.

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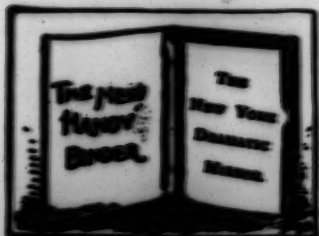
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ALBANY, N. Y., March, 1890.

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The roster of attractions for the season of 1889-90 includes: Dark Secret, Barnes of New York (two engagements), Helen Barry, A Possible Case, Howard Athenaeum Co., Fred. Warde, Ferncliff, Victoria Vokes, Marie Wainwright, Aronson Opera Co., Conreid Opera Co., J. K. Emmet, Captain Swift, Fanny Davenport, Our Flat, Jefferson and Florence, Fantasma, Midnight Bell, Tin Soldier, Primrose and West, Arthur Rehan's Co., Janauschek, Carleton Opera Co., Parlor Match, The Wife, Thomas W. Keene, The Burglar, Edward Harrigan, Mlle. Rhea, Cora Edsall, Rose Coghlan, Bootles' Baby, W. J. Scanlan, Rice's Corsair, Prince and Pauper, The Stepping Stone, Robert Mantell, Held by the Enemy, Pine Meadows, The Still Alarm, Stuart Robson, Old Jed Prouty, Annie Pixley, The Stow-away, Little Lord Fauntleroy, Shenandoah and others.

Notwithstanding that since August last \$25,000 have been expended in bringing this theatre to its present state of perfection, there will be, during the coming Summer, another large amount devoted to improvements about the stage and dressing-rooms. For while the stage as it stands, is fully adequate to meet all demands, it is thought best to make it absolutely perfect by the addition of eight (8) feet to its actual working depth.

With all this is combined, a seating capacity nearly one-third greater than that of any other theatre in Albany.

None but first-class attractions have been booked during the season now closing, and none but those of the highest class will be given time during the season of 1890-91. The advantages sure to accrue from this can easily be seen, and it would seem unnecessary to call the attention of shrewd managers to the fatality of a policy which permits the quality of its attractions to vary and fluctuate with the intensity of a desire to fill time at any cost, or the fear of possible loss, which might be the result of a few dark nights. The policy of Proctor's is already clearly defined as above, and attractions booking for the season of 1890-91 will be absolutely free from any danger of being sandwiched between cheap price shows.

Albany stands unique and alone. Its critics are the most critical, and its theatregoers the most peculiar in their fads of any city in the country, and any attempt to play two or more grades of attractions will utterly fail to draw above the so-called popular-price level. It is but necessary to add that Proctor's Theatre is the only absolutely high-class house in Albany, and the only one that has adhered or will adhere to a rigid enforcement of its established policy. Managers are, therefore, requested to carefully consider and investigate before booking elsewhere, and to keep in view the fact that their productions must necessarily suffer when forced to stand in line with dramatic garbage.

The following extract from the local press requires no comment, and presents a phase of the situation which need not be dwelt upon:

Press and Knickerbocker, February 6:

For the better protection and safety of its patrons, the management of Proctor's Theatre have caused to be erected an additional exit. (Here follows description.) The recent improvements make this house one of the safest in the country.

Substantially the same matter appeared in all other local newspapers.

Authorized Agents,  
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and  
Mr. Chas. Frohman.

Respectfully submitted,

F. F. PROCTOR.

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"Miss Emma Lathrop gave a most pleasing account for her excellent handling of the difficult, yet thankful part of Mother Russell."—*Springfield (Ill.) Republican*.

"Mr. William J. Butler is a young actor who possesses more

than ordinary ability, and has a decidedly pleasing stage presence. He has the respect and admiration that were well suited to the role of Father."—*Kansas City (Mo.) Times*.

"Miss Emma Lathrop, an English actress, proved herself to be an actor of power and ability."—*Richmond (Va.) Post*.

"Mr. William J. Butler impersonated Fabio Romani at the Lyceum Theatre last night, exchanging parts with the one, Mr. Butler. Mr. Butler has a fine conception of Romani, and his acting inspires sympathy at all times."—*Kansas City (Mo.) Times*.

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